

# THE AMERICAN ORGANIST

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:  
 a—Arrangement.  
 A—Anthem (for church).  
 C—Chorus (secular).  
 O—Oratorio-cantata-opera form.  
 M—Men's voices.  
 W—Women's voices.  
 J—Junior choir.  
 3—Three-part, etc.  
 4+—Partly 4-part plus, etc.  
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:  
 A—Ascension. N—New Year.  
 C—Christmas. P—Palm Sunday.  
 E—Easter. S—Special.  
 G—Good Friday T—Thanksgiving.  
 L—Lent.

After Title:  
 c.q.cq.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
 s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).  
 o.u.—Organ accompaniment, or un-accompanied.  
 e.d.m.v.—Easy, difficult, moderately, very.  
 3p.—3 pages, etc.  
 3-p.—3-part writing, etc.  
 Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
 b—Building photo.  
 c—Console photo.  
 d—Digest or detail of stoplist.  
 h—History of old organ.  
 m—Mechanism, pipework, or detail photo.  
 p—Photo of case or auditorium.  
 s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
 b—Biography. n—Nativity.  
 c—Critique. o—Obituary.  
 h—Honors. p—Position change.  
 r—Review or detail of composition.  
 s—Special series of programs.  
 t—Tour of recitalist.  
 —Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer name, first vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
 \*\*Evening service or musical.

Obvious Abbreviations:  
 a—Alto solo. q—Quartet.  
 b—Bass solo. r—Response.  
 c—Chorus. s—Soprano.  
 d—Duet. t—Tenor.  
 h—Harp. u—Unaccompanied.  
 j—Junior choir. v—Violin.  
 m—Men's voices. w—Women's  
 off—Offertoire. voices.  
 o—Organ. 3p—3 pages, etc.  
 p—Piano. 3-p—3-part, etc.  
 Hyphenating denotes duets, etc.

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# THE AMERICAN ORGANIST

February, 1938

## Summer Courses a Splendid Tonic

By B. FRANK MICHELS

**W**HAT TO DO with the summer vacations was the problem put forward in the July 1937 issue of T.A.O. by the Editor. He answered the query by commanding to those organists under ninety a combination vacation and specialized summer course in music. "Some of America's most successful church organists," continued this editorial, "gained their initial impetus when they took their first summer course; in many cases the individuals go back year after year . . . As a matter of result, the summer course almost invariably affords a genuine vacation as well."

I must confess that I used to look over the various summaries of such courses, and then put them aside in the belief that not much good could result from attending any one of them because of the comparatively short time allotted to them. However, I finally decided to devote a part of my vacation to such a venture. So I became a member of the band of pilgrims who yearly visit the shrine of learning at Wellesley College during the latter part of June.

This pilgrimage is known as the Conference for Church Work. It has been carried on for thirty-three years, under the auspices of the Episcopal Church. I found it, not a venture, but a thrilling adventure.

Twenty-two courses were offered last summer. They were grouped under four divisions: School for Church Workers; Religious Drama; Christian Social Ethics; and Church Music. The deans of these several departments were all outstanding men in their respective spheres. So too were the director, the Conference chaplain, and the instructors. Their time was our time outside of class as well as in class, until late at night.

There were 335 pilgrims in attendance last summer. Each was given a badge with his or her name printed on the top. "Wear your badge at all times," we were instructed. "In the first place it is your admission to the dining-rooms and classes. The girls at the doors of the dining-rooms have strict orders to admit no one without a badge or ticket. (And they don't care whether you are wearing your collar fore or aft.) The badge is sufficient introduction to anybody. Don't hesitate to lean over and look closely. That makes you an old friend." This simple device made for a spirit of fellowship that alone made the pilgrimage worth while.

Each day began with a service at 7:00 in the beautiful College Chapel, for those who wished to attend. Then came an excellent breakfast in the spacious and cool dining-rooms. Classes began at 8:50 and continued to 11:40. A 35-minute recess followed, at which time: "Daily in front of Founders Hall 'everything stops for milk.' That is, everything but

*What one organist gained when he "at last decided" to devote a part of his vacation to taking a specialized summer-course on church music; a detailed description of how one of these courses plans its routine and curriculum to get results.*

laughter and chatter. Milk is 5¢, milk and crackers are 10¢, and the talk is free—very free," a notice in the Daily Bulletin informed us. The final lectures for the day followed this informal pick-me-up. Then came the sumptuous noonday meal.

The afternoons were devoted to rehearsals of the conference chorus, under the direction of the indefatigable Dean Johnson. They were practical and invaluable demonstrations of choir-training. There were also rehearsals for the religious drama, 'Melchizedek, Abraham, and Isaac.' Golf, tennis, baseball, swimming in the cool waters of the lake, and canoeing were some of the diversions for those not otherwise engaged. Organ recitals, afternoon teas, and miscellaneous meetings also filled up the time until dinner at 6:15.

At 7:00 on several evenings, Edward B. Gammons, then organist of St. Stephen's, Cohasset, gave half-hour recitals on the College carillon. They were most enjoyable as we strolled about the well-kept campus, one of the most beautiful in the country.

The sunset service by the lakeside at 7:30 was always well attended. It was conducted by the Conference chaplain, the Rev. Theodore P. Ferris, the type of preacher who would gladden the heart of the Editor of T.A.O., as well as many others. Dr. Ferris gave a most inspiring series of fifteen-minute (sic) addresses under the general heading, 'The Spiritual Five-Finger Exercises.' They reminded me of the advice a bishop gave to the divinity students: "Have something to say; know how to say it; say it; know when to stop;" for all of these points were observed by our chaplain.

At 8:15 each evening there were meetings devoted to the consideration of various topics of interest. These meetings were followed by compline, a fascinating service that used to be a part of evensong or an ancient bed-time or family-prayer service. It consisted of psalms, versicles, and responses, the latter set to plainsong, and appropriate prayers. And so to bed.

Not the least interesting part of the Conference was one of the evening meetings when the good Bishop yielded the chair to a young clergyman, a pro-laborite, for a discussion of the current labor-employer situation. The chairman an-

nounced that he had been unable to obtain the appearance of any representatives to speak for the employer. However, several professional labor union organizers put in an appearance. This made the meeting more or less of a one-sided affair until members of the audience began to ask questions.

A bit of a furor was created by the organizers as they paid their respects to the pure cussedness of human nature as exemplified by the alleged horde of selfish, domineering employers who were living on the fat of the land at the expense of their down-trodden workers. "But when we get fully organized, we'll show 'em who is the boss!" one of the speakers promised. He also asserted that all workers who refused to join the union were shirkers, and were not entitled to enjoy any of the benefits which were bound to accrue when the union was seated in the saddle. Another speaker declared that labor did not want a 'patronizing Hershey' any more than it did an 'exploiting Girdler.'

Then the tide turned, as questions were asked from the floor. One young woman who had formerly worked in a mill but who, through courses at Wellesley and evening schools is now a church secretary, asked: "Why do you people come out to Lawrence and bother our workers when they want to be left alone?" Then she added: "The union never did anything but make trouble and promises which were never kept."

"How about sit-down strikes?" was another question asked.

"Oh, we admit that they were mistakes! But you can not fairly hold the worker responsible for them! He hasn't learned to properly use his new-found freedom to organize." This was the naive defense offered by one of the orators.

Well, a good time was had by all, as far as I could see, except by one man who became quite angry when I suggested that if labor pressed too fast for wage increases we would have another depression within a few months. However, I was wrong. It's only a recession. Moreover, it was caused (1) by the machinations of the newspapers; (2) it was caused by selfish business interests which want to knock the 'New Deal' for a goal (in other words, business is pulling a Samson act—destroying itself in order to throw a monkey-wrench into the N.D.'s Merry-Go-Round); (3) now it is the violators of the anti-trust laws who are responsible for the current recession. This, according to the Crown Prince who is being groomed for the throne in 1940.

This apparent digression is psychological, not real. It simply illustrates how the doings at Wellesley stimulate the mind. Moreover, if the four courses which I took will serve as a criterion for the twenty-two offered, then they were all most stimulating.

The day's work began for me with choral worship, a series of lectures given by Everett Titcomb, organist of the Church of St. John the Evangelist, Boston. Mr. Titcomb has been a student of the best in church music for many years. His course was devoted to the choral liturgy of the Episcopal Church—morning and evening prayer; choral eucharist; study of chanting, both Gregorian and modern.

He presented the fundamental principles of the ancient plainchant in a most interesting and thorough way. Indeed, he had all the members of the School for Church Music singing plainsong in all eight modes, with their numerous endings, in a very short time. In addition to his lectures, Mr. Titcomb was available for private conferences every afternoon and evening. Many of us took full advantage of such a rare opportunity.

Some of my notes may be of interest: Choral worship appeals directly to the emotions. True purpose is to emphasize the beauty of liturgy. Worship in song . . . Plainsong was the only music of the church for about the first thousand years. Gregory compiled such chants—probably never wrote any himself. Reduced number of modes from sixteen to eight—all of which are founded on the diatonic major scale. Magnificent work such as the Lord's Hymnal (Book of

Psalms) should not be sung too fast. Do not breathe at commas unless marked. Slight dwelling on last syllable before comma usually best way to observe it . . . Sing hymns with dignity. Do not rush through them. Give congregation time to take breath. Every part of service should be conducted without haste. Look out for your end by conducting all choral numbers with reverent dignity . . . Consonants just interruptions of sounds. Do not articulate them as radio and operatic singers are prone to do.

Then came Dean Frederick Johnson's survey of literature on choir training. Mr. Johnson is organist of the Church of the Advent, Boston. His lectures were intensely interesting and instructive. They covered the highlights of about sixteen volumes written by experts on this extensive subject. We also worked him overtime after his lecture periods.

Here are some of the gleanings from my notes on his course: Our language just as lovely as French. (Hear! hear!) Regular scale practise with all vowels—top down at first, beginning with scale of F. Later sing up after you get good tone down. Vocalize on tunes. Vowels long; consonants short. (Don't grunt) . . . Economy of time—more work, less talk in rehearsals. Start on time; stop on time . . . Three things of importance: How much does the organist hear in church; how much the choir hears; how much the congregation hears . . . Singing should be easy and natural. Do not force tones. Attack: Best exercise to attain this is to use the notes sol-do . . . Sight reading: Tonic-sol-fa most valuable. . . . Discipline: Choirmaster must be boss—captain of ship. Choristers follow leader—not communists. Antidote for discipline—a little bit of religion.

Hints to organist: Sparing in use of reeds and 16' Pedal. Do not always couple manuals. Play sans Pedal at times. Play organ with dignity. Do not rush along regardless. Bach Toccata—bright, crisp tempo. Do not try to play it faster than other fellow. Not a speed test. Choral service should be sung same way. Everything that enters into a service should partake of dignified utterance—vocal or oral.

Hints to choirmaster: Sing easily and softly in rehearsal a great deal. Avoid dullness. Rehearsal before every service—with care. Music exercises should not be overdone. Regard crescendo as basis of the beautiful in music. Take the pattern of design into consideration so swell will not recur in same place. Go from somewhere to somewhere—to a climax or to point of repose. Have an ideal to aim at. Never treat a note or phrase in an isolated manner—should be considered in relation to whole movement. "Learn to think in mass," as Rodman says. Tempo of hymns should be slow enough to permit singers to twist their tongues around words and afford time for breath. Clergy and organist should be closest friends.

Boy choristers: Most valuable organization in church today. Good musicians. Most mistakes not made by little ones. Valuable to church in future as grown men.

Pests: Best weapon—silence!

At the close of his last lecture, Dean Johnson urged us to feel perfectly free to write or call him whenever we thought he could be of service in connection with any problems that might arise after we returned to our respective posts. So, though the Conference ended too soon, it still marches on in spirit.

I attended the course on religious drama during the third lecture-period each day. Hence I missed the lectures given at the same hour on the history of church music by Edward B. Gammons. I understand he did a good job, as naturally one with his musical understanding would do.

Dr. Phillips E. Osgood, rector of Emmanuel Church, Boston, and chairman of the church's commission of religious drama, was the Dean of this course. However, he was unable to be present; but Mr. Lindgreen of the Vesper George School of Art, Boston, made an excellent substitute.

I took the drama course by way of diversion. Nevertheless I gleaned some valuable information by so doing. The

Chester Miracle Play, 'Melchizedek, Abraham, and Isaac,' was given by members of this class before a congregation that filled the large College chapel. I was cast as Melchizedek, with the result that Psalm 110 will always carry greater significance to me.

We were informed in the introduction to this play that it was the most popular Old Testament one, from among the many in the traditional cycle which ran from the Creation through to New Testament subjects. Its allegory is searching; its human pathos is moving. The analogy of the sacrifice of God's Son by a Father obedient to the compulsion of redemptive love (Abraham's ready obedience to God's command to offer Isaac upon the Altar of Sacrifice) and the shadowy figure of Melchizedek, Priest-King of Salem, "without birth or death forever," as the analogic figure of the Christ of the Upper Room aforesome, administering the eternal Sacrament of God's Self-giving (Holy Communion)—evidences its intrinsic spirituality.

This play was also a clinical demonstration for the members of the drama class, showing how to coach, costume, and stage such an undertaking back home in each one's respective church. Anyone interested in religious drama, a potential instrument for good in any denomination, would find this course at Wellesley most helpful. Moreover, organists would profit by it also, if they are interested in Christmas or Easter pageants. I found this so during the recent Nativity season.

To those organists who desire to know the why's and wherefore's of choral worship, I commend Dean Easton's prayer-book course. Sitting at the feet of such a great personality and scholar as the Rev. Burton Scott Easton, S.T.D., of the General Theological Seminary, New York, is an experience I shall never forget. I have participated in over 3500 services during the past forty years—first as a boy chorister, and then as an organist and choirmaster. However, since taking this course each subsequent service has carried a deeper significance than ever before.

One of the letters which I received while at Wellesley was from my rector, the Rev. Oliver L. Loring. In it he pointed out that the spiritual clocks of all of us were prone to run down, and needed periodic rewinding—a service the Conference would render for all who attended it. Well, Dr. Easton was one of the most industrious winders. Moreover, he usually illustrated his points with some significant anecdote or bit of humor, as witness some of my notes gleaned from the forty pages which I took on his lectures:

**Tolerance:** In St. Paul's Epistles the fundamental principle is laid down that individual differences should be tolerated as far as possible, even in the same community. Each of his churches left free to develop, under the guidance of the Spirit, such customs as it might judge profitable, and warned not to make even these customs too authoritative. From Roman Catholics to Quakers—try to see good in all.

**Intolerance:** To illustrate the childish paths of intolerance into which we are sometimes led, Dr. Easton cited the case of the new rector who found a silver cuspidor in the pulpit when he went to preach his first sermon, and how the senior warden resigned for the sake of the 'good old days' when the cuspidor was removed on orders of the rector.

**Marriage service:** No marriages performed and no divorce laws in olden times. Church took no part except to bless newly married couple, prior to ninth century. Betrothal was a contract to marry a girl; made at secular fair—custom still kept up in France. Paying earnest, first instalment (150 B.C.) piece of money. Engagement ring derived from this old custom.

**Christian worship:** No primitive liturgy. Liturgical service inherited supplement. Extemporal until about middle of third century. Eucharist—food over which thanksgiving had been said. At the Last Supper, Christ undoubtedly used Jewish forms of thanksgiving when he instituted the Lord's Supper ("and when He had given thanks"): "Blessed be



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Thou, O God, King of the universe, Who brought forth bread from the ground;" and "Blessed be Thou, O God, King of the universe, Who hast created the fruit of the vine."

Holy communion—"The Eucharist." Greek for "The Thanksgiving." Eucharist was never held except in conjunction with a meal at first. Everyone brought their own bread and wine for the first church celebrations of this service.

Deacons collected bread and wine at the offertory, only small part of which was needed for celebration, and which was placed on a table. The overplus was taken to the sick and poor. From this custom the term 'sacrifice' had its origin. Present offertory in money takes the place of former food offerings. It was considered the gravest of sins to go to church without an offering or sacrifice.

Dr. Easton also traced the development of the baptismal service from early times (which used to be a nude rite for young and old) down to the present. He also explained how various choral selections in different types of services were inaugurated. For the organist who wishes to know why he does thus and so, such a comprehensive course is invaluable.

So, though I took two courses for instruction and two for diversion, they all turned out to be strikingly correlated.

"What to do with the summer vacation?" Well, for the sum of \$10. I received words of wisdom from four experts in the course of thirty-six lectures, had the privilege of observing the Conference Chorus rehearsals, received excellent coaching in the rehearsals for the drama in which I had a part, and a number of private sessions with Dean Johnson and Mr. Titcomb, together with some helpful talks with the Conference chaplain and Dr. Easton. Also met a lot of congenial persons, as well as hearing several organ recitals, carillon recitals, and attending a number of miscellaneous meetings and sunset services.

For an additional sum of \$30. three bountiful meals were enjoyed daily, together with a pleasant room in one of the newest dormitories, with hot and cold showers.

A newcomer to this country entered a New York jewelry store in quest of a clock. As the clerk displayed his wares, he said:

"This one is an eight-day clock; that is, it will run for eight days without winding."

"And how many days will it run if yez winds it?" asked the newcomer.

Well, a pilgrimage to the Wellesley Conference for Church Work this coming summer will rewind each pilgrim's spiritual or musical clock for twelve months at least, if not longer. Moreover, the fees for this great service are so low because all the able instructors give their services.

# Beloit's New Organ by Moller

By Dr. WILLIAM H. BARNES

**A**FTER playing the opening recital on the Moller organ in the Second Congregational Church, Beloit, Wisc., I wrote to the Moller Company that the clarified ensemble idea had only one fault, so far as the player was concerned, the fault being that on such an organ it was necessary to play the right notes all the time. My wife, with her Scotch forthrightness and honesty, has been trying to make me see the advantage of playing the right notes for the past ten years. The present clarified organ convinces me that she was right, although for many years, booming Pedal Diapasons, a lot of resonance in a building, and thick and muddy tenor and bass octaves all contributed their share towards making inaccurate playing more tolerable. A decisive and definite Pedal Organ is particularly disturbing to both player and audience when B-flat has been accidentally played in place of A-flat—something which every organist, with the possible exception of the late Lynnwood Farnam, has done at one time or another in his career.

The younger generation of players, with their sure and facile technic, are at a natural advantage with the new type of organ. The older generation are going to rapidly change their habits, when they come to play such organs, or they are going to be very much surprised to find themselves playing in the bright spot-light of pitiless clarity, instead of in the half-light afforded by our thicker and less definite-toned instruments.

The long-suffering listeners will be distinctly the gainers in the long run. They will be able to hear a composition which calls for full registration played with not only the outer voices apparent but the inner voices as well. And woe betide the organist who thinks a discerning audience won't know whether he is playing the right notes or not on the clarified organ! That is the precise purpose of the clarification—to enable the audience to hear all the notes, instead of a jumble which customarily ensued when full organ was played on the typical organ of the past twenty-five years, whether all the notes were played accurately or not.

It is one thing to write or talk about the clarified organ. It is another to play it with the full justice it deserves. For the benefit of those readers who may have missed seeing the definition of what is meant by the clarified ensemble (previously published in T.A.O.) the footnote is furnished. It seems worth while to emphasize the player's side of the picture. All the emphasis previously has been on the design of the organ itself, not on what was required of the player.

Of course, there never was any excuse for inaccurate or sloppy playing, even when an audience was unable to detect it as such. Now accurate and clean playing has become a necessity for every organist who expects to even get by passably, when he plays a clarified organ.

Let us turn our consideration now to the stoplist of this very moderate-sized three-manual. Very likely my more

## NOTE

The clarified-ensemble organ is defined thus: It is clarified by the omission of Tibias, etc.; by the reduction of the amount and weight of 8' tone; by lowering the pressures of the flues and omitting altogether the high-pressure reeds. Clarification is carried still further by raising the harmonic structure, giving more importance to the fours and twos, and by adding not one mixture but several mixtures, each of a different kind and each performing a different function. This definition has in mind a large organ. The organ under discussion with only twenty sets of pipes obviously could not have had several mixtures, but other features of this definition were complied with.—W. H. B.

*A few comments on an organ in which unification again plays a part, with some comments also on what happens to the art of organ-playing when the new clarified organ enters the picture.*

classically minded friends would have designed it as a rather complete two-manual. As long as organs are rated as to size in accordance with whether they be two, three, or four manuals, the temptation for the purchaser is to add an extra manual. It was so in this case. Somehow, Mr. G. Donald Harrison has been able to convince several organists lately that they would be better off with large and complete three-manuals than with somewhat abbreviated four-manuals, and so his firm has built a number of three-manuals with upwards of sixty sets of pipes. Musical effects count for more than manuals, with the more enlightened organists. However, it is hard to sell this idea to a church, and so we have a somewhat incomplete three-manual here—although I believe I should have made it a three-manual as my personal choice, without being required by the church to so design it.

Again the 'classic organ' enthusiasts would have no unification. I agree with them most heartily in theory. In the third edition of my book, I made the statement that no organ with over six sets of pipes should have any unification. Here is an organ, lately designed by me, with two soft unit stops. This looks and sounds like inconsistency—I admit it. It is one thing to write about ideal tonal design as just a theory, with no specific organ in mind. It is quite another to work out a scheme for a church seating 600 people, with money enough to pay for twenty sets of pipes, where a good Diapason chorus seems essential, and the nucleus at least of a Swell reed chorus, besides sufficient subsidiary voices. You say I am trying to do the impossible. Not quite the impossible. At this point my long practical experience as an organist comes into the foreground, and all my paper theories go by the board. I have found two or three unified soft registers in the organ I play Sunday after Sunday to be not only unobjectionable but thoroughly useful.

On the Great of the organ under discussion we can get not only a minor chorus with 16', 8', and 4' Gemshorn and 8' Hohlfloetes, but we have provided a soft double on the Great, and a soft Pedal stop with more definition than the Gedeckt, as well as a reenforcement of the independent Great octave. These advantages outweigh theory with me, and so instead of a unison Gemshorn, or even a 16' Gemshorn alone, we have spent a few hundred dollars more to get many more uses out of the pipes. I realize that if we don't stop this argument before long, I will be arguing for partly unified organs with all of the clichés that are involved in such arguments.

The point here is that we have provided the Great, first with a true Diapason chorus of independent pipes as the first essential. The pipes of this chorus are all of moderate scale, spotted-metal, wide mouthed, harmonically developed, and with very considerable power and brilliance without having offensive weight of tone. Secondly, some of the subsidiary voices are obtained by the compromise of unification.

I was not particularly happy with the Hohlfloete. It is an improvement on the 8' Harmonic Flute on the Great, I suspect. I particularly dislike the latter because of its excessively neutral color. A completely satisfactory Great flute that isn't thick enough to muddy, that isn't too neutral to be any good as a solo stop, and is still powerful enough to be used as the principal solo flute of the organ is like the

BELOIT, WISC.  
SECOND CONGREGATIONAL  
M. P. Moller Inc.  
Specifications, Dr. Wm. H. Barnes  
Dedicated, Nov. 2, 1937.  
Recitalist, Dr. Barnes  
V-19. R-20. S-35. B-13. P-1371.  
PEDAL 5": V-1. R-1. S-8.  
16 SUB-BASS 44  
Hohlfloete (G)  
Gedeckt (S)  
Gemshorn (G)  
8 Sub-Bass  
Hohlfloete (G)  
Gedeckt (S)  
Gemshorn (G)  
GREAT 3 3/4": V-5. R-6. S-8.  
EXPRESSIVE (with Choir)  
16 GEMSHORN 85  
8 DIAPASON 61  
HOHLFLOETE 73-16'  
Gemshorn  
4 OCTAVE 61  
Gemshorn  
II GRAVE MIXTURE 122  
12-15

3 CHIMES A-f<sup>2</sup> 21  
Tremulant  
SWELL 4 1/2": V-8. R-8. S-12.  
16 GEDECKT 97  
8 GEIGEN DIAP. 73  
Gedeckt  
SALICIONAL 73  
VOIX CELESTE 61  
4 GEIGENOCTAV 61  
Gedeckt  
2 2/3 Gedeckt  
2 Gedeckt  
8 TROMPETTE 73  
OBOE 73  
VOX HUMANA 61  
Tremulant  
CHOIR 4 1/2": V-5. R-5. S-7.  
8 DULCIANA 73  
UNDA MARIS 61  
CONCERT FLUTE 73  
VIOLA 73  
4 HARMONIC FLUTE 73  
8 HARP 6lb  
4 Harp-Celesta  
Tremulant

COUPLERS 23:  
Ped.: G-8-4. S-8-4. C-8-4.  
Gt.: G-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4.  
Ch.: S-16-8-4. C-16-8-4.  
Combons 20: P-4. G-4. S-4. C-4.  
Tutti-4.  
Crescendos 3: G-C. S. Register.  
Reversibles 1: Full-organ  
Percussion: Deagan.  
Detached console.

#### DEDICATORY RECITAL

Gigout, Grand Choeur Dialogue  
Mailly, Son. Dm: Andante; Finale.  
Franck, Grande Piece Symphonique  
Bach, Jesu Joy of Man's Desiring  
Fugue Ef  
Karg-Elert, Legend of Mountain  
Rogers, Son. 1: Scherzo  
McAmis, Dreams  
C.P.E. Bach, Minuet  
Schubert, Beside the Sea  
Poister, Christmas Cradle Song  
Matthews, Toccata Gm

good five-cent cigar which vice-president Marshall said the country needed—it is still to be produced. The small-scaled Doppelfloete made by Roosevelt in the organ at home comes more nearly meeting the specifications of what a Great flute should be than any other I have come across. Yet I hesitate to recommend this in all cases, as that tone can easily be overdone and utterly destroy the clarity of the Great Organ.

The Swell Organ is quite conventional, with two notable exceptions. Exception 1: chorus tone is represented by a fiery French Trumpet which dominates the ensemble not only of the Swell but of the entire organ, especially when coupled 8' and 4' to Great. Exception 2 is the independent Geigen octave 4', unusual on an organ of this size but of utmost importance in the ensemble and for adding to many of the mezzoforte combinations just the right touch of 4' tone of the right quality. This stop I consider important enough to be included in any Swell of over six stops.

The Chimney Flute unit is far preferable to a Gedeckt or Stopped Flute, as I have frequently pointed out.

The Choir Organ is notable for its lack of the inevitable Clarinet. This worried Mr. Shulenberger a great deal, for what's a Choir Organ without a Clarinet? I am sure it did not worry me even in playing a recital and certainly the organist in playing church services should not miss it. The lack of a Clarinet surely will not worry our 'classic' friends who want no solo reeds of any kind.

The Viola does double duty as both string and Diapason for this division. It is not entirely successful however, to be perfectly honest, in fulfilling this dual capacity. In place of the Choir Organ selected of five stops, perhaps a Rueckpositiv—such as 8' Gedeckt, 4' Principal, 2 2/3' Nazard, 2' Blockfloete, and 1 3/5' Tierce (following the lead of the classic enthusiasts)—would have seemed more colorful to some ears. In this event, at least one very soft stop would have had to be added on the Swell, preferably two.

The Pedal Organ is one of those divisions which doesn't look so well on paper but which in practise works out thoroughly satisfactorily. Three Bourdons of various scales and strengths, and their extensions plus a borrowed 16' Gemshorn, doesn't look promising. Another case where couplers from all divisions to the Pedal at both 8' and 4' are indispensable for obtaining color and clarity on this division. The

big Sub-Bass in reality furnishes quite as much power and foundation as the usual Pedal Diapason, takes up half the room, and costs much less. The Bourdon bridges the gap in power between the Sub-Bass and Gedeckt. The Gedeckt is given definition without couplers by the Gemshorn. I still think pedal couplers must be relied on, at least in an organ of this size, for clarity and color. If I didn't, something quite different would have been in order in the design of this Pedal Organ.

The purists will politely but firmly point out that the money spent on Harp and Chimes and the additional cost of the two unit stops would probably have bought five straight stops, and we should then have needed no unification, and the organ could have had one or two additional straight stops on each division. The Harp and Chimes were put in as a special gift, after the scheme had been developed, and they were not contemplated by me at all. However, the congregation will take joy each time they hear these effects and there is enough material available of a dignified and classic purity to make it impossible at any time to mistake this organ for an electrotone—for which any musician who hears it may be duly thankful.

I do not want to be so busy defending this compromise scheme (which lies about midway between the extreme 'classic' and the 'romantic' schools of design) that I forget to emphasize in no uncertain terms the way in which it has been carried out by the Moller Co. The distinguished quality of the scaling, voicing and regulation, the effective swell-boxes, the prompt and sympathetic response to any demands of the player, make this organ a joy to play. As I said in the dedicatory program, "It is confidently hoped that this instrument will prove to be a means of religious inspiration and musical satisfaction to this congregation for many years to come." What more should one expect from a church organ? And for that matter, what less should one expect? If it fails in this, churches would be better off with an electrotone—save money and know in advance that it would fail to meet the requirements noted above.

I offer the stoplist, not as the ideal scheme, but as one which combines in twenty sets of pipes the essentials of a good ensemble, clarity, fair number of soft effects, and sufficient power to support a congregation.

## Organizing a Children's Choir

By RUTH KREHBIEL JACOBS

*Children's Choirs: Article 1*

EVER since the fifth century the Catholic church has had a choir-school, and the Episcopal church has never been without it. Only the Protestant church failed to recognize the unusual opportunities for training inherent in the choir-school.

For the past nine years it has been my good fortune to experiment with a children's choir movement in New England. Each year in our summer-school of church music the demand for children's choir material has become more insistent. Some of the observations and theories gleaned from a decade of working and watching may be of value to others.

A children's choir can be spared many difficulties by a carefully planned program of organization. In some localities it may be possible to start such an organization with no more preliminary publicity than a simple announcement. But in other places an interest will have to be created before it can be stirred. In any case, well-directed publicity is no small factor. The more people hear about the children's choir, the easier it will be to interest them. Comparatively few people have the courage to become pioneers in a new project. But very few can resist the temptation of having their name associated with a prominent and successful organization. Every legitimate and dignified method of attracting attention is of value to the director. Not only in the preliminary stages of organization, but constantly, good publicity should be one of the considerations of the leader.

Although publicity will do much to popularize a project, it cannot take the place of personal contact. One of your first tasks should be to visit the homes of the church members and personally invite the children into the choir. Be certain first to know the names and ages of the children in each home you visit. Inquire about the special interests and abilities of the children. Make certain that the parents, the mothers in particular, know the purpose of the choir. Tell them what advantages the choir will give them, and what it will expect of the children. Tell them how necessary the understanding and cooperation of the parents are to the success of the work. Invite the mothers to a tea; let them get acquainted with each other, and give them opportunity to do some definite thing for the choir.

It is just as necessary to win the goodwill of the children. It does not take them long to decide whether or not they are going to like a person. The closer your contact with the children in the church-school, the greater your chance to interest them in the choir-school. Ask for permission to lead a hymn-sing for several Sundays, visit the different classes, learn to know the teachers, learn to recognize the children, pick out the leaders and cultivate them. Visit their scout meetings. When you call on the parents, speak to the children by name, and show an interest in their hobbies.

One great asset in publicity is the goodwill of the local papers. It is well worth while to cultivate the church reporter, to thank him personally for every favor shown, and to remember him at Christmas time. If there is a church paper in your parish, its possibilities should not be ignored. It reaches the people directly concerned with your work; every issue should bear some reminder of the children's choir. Once the choir is organized, do things that will be news. Give concerts, take the children on some trip or picnic, give talks before other organizations, hold demonstration rehearsals, have guest days, promote some unusual project, and make sure that the papers get full particulars along with the names of the children participating.

Haphazard work is dangerous. Before making the first move a careful survey should be made of the whole field, and the procedure well outlined. Nothing should be left to

chance. Every source of information should be exhausted and every organization of the church contacted. The first vital move is to secure the cooperation of the leaders from the minister down. It is foolish to try to work without it. The minister can give you valuable information regarding the families. Ask him to go through the church files with you. Show the church-school superintendent how the choir can benefit his department; ask for his cooperation, and offer him yours. Consult him in making a list of the most intelligent and outstanding children. Do not neglect the scout organizations. Make certain that your hours do not conflict with theirs. Find out in what way your work can be correlated with theirs; ask them to do some small favor for you. Do not allow them to feel that yours is a new organization trying to usurp the place of theirs. The more friendly the officers of the church are toward your plans, the easier they will materialize.

Nor are the church officers the only ones to consider. Cultivate the friendship of the school-music supervisor. There are quite likely children unaffiliated with other churches who would be valuable additions to your choir.

But this exhaustive survey and publicity campaign are pointless unless you have clear-cut plans and purposes. What place do you intend the choir to fill in the life of the church? What influence will it exert in the larger program of character formation? What practical means of training will you adopt? What are the requirements you will make of the children? Will you accomplish your purpose better with a carefully selected group, or will you offer the opportunity indiscriminately to all? What ages will you include? How will you attract and hold the boys? Unless your purpose and proposed methods are firmly fixed, your surveys and publicity will lack point. Action without purpose is futile.

Finally you are ready actually to select voices for the choir. Even if you admit everyone who applies, it is wise to meet every applicant privately, and keep a record of each one. The tests can be very simple—such as singing some familiar song, singing the first five tones of the scale up and down on 'oo,' and a few ear-tests such as repeating a short succession of tones after you. The things you will want to note in your records are: quality—whether it is clear, pinched, nosey, tight, or colorless; range—how high they can sing with ease; accuracy of pitch; and intelligence of response. A record card is of great reference value throughout the year.

### CHORISTER'S RECORD CARD

NAME .....	AGE .....
ADDRESS .....	TELEPHONE .....
PARENT'S NAME .....	BIRTHDAY .....
QUALITY OF VOICE .....	GRADE IN SCHOOL .....
RANGE .....	DATE OF REGISTRATION .....
EAR .....	
GENERAL:	

One of the most desirable traits in a chorister is general intelligence. More can be accomplished with average voices and superior minds, than with superior voices and average minds.

If definite measurements are desirable, the Kwalwasser-Dykema tests are available. These are a series of ten tests planned particularly for children and are a splendid guide in finding the type of training most necessary for your group. The ten tests are: tonal memory, quality, intensity, tonal movement, time, rhythm, pitch, taste, pitch imagery, rhythmic imagery.

A common fault among children's choirs is the lack of boys. If the choir is to fulfil its purpose of building for the future of the church, it will have to appeal to the boys as well as the girls. A boy will avoid anything that could remotely be considered sissy. Unless the choir appeals to the virile and masculine, you will find yourself with a girls' choir.

Learn to know the ringleaders of the boys, tell them that

you want them in the choir because the work is going to be hard and only the best of the fellows can measure up.

Never insult them by placing them beside the girls.

If you rehearse the boys and girls together, put them in separate sections. In the church and in processional formation, treat them as separate units.

Find jobs for them, give them responsibility.

Take them on hikes, foster football games with other groups.

Tell them of great men who have been choir-boys, take them to visit a rehearsal of a professional boy-choir.

Give them a chance for active work at each rehearsal, create an excuse for making things.

Train them to take pride in their robes. Make them realize that wearing a robe places definite behavior responsibility on them. Deny the privilege of wearing a robe to anyone who abuses it.

Hold up the men of the senior choir as examples. Persuade the men to take a personal interest in the boys. Make membership in the senior choir the ambition of every choir-boy.

Prepare them for the trying period of change of voice by speaking of it so casually that they come to take it as a matter of course. In all their vocal training stress the point that this type of training is for the sake of a bigger and deeper and richer man's voice after the change comes. Make the change of voice the time for promotion to a more adult choir.

Treat the boys as men, and they will respond as men. Try to fit them into a mild children's organization and you will lose them.

(To be continued)

## Kilgen's New Miniature

Built by GEO. KILGEN & SON

ONE of the most welcome developments in the field of organ-building is the new miniature which Geo. Kilgen & Son Inc. of St. Louis are presenting to the public this month. It is the next step forward after several years of success with the original Kilgen miniature sold under the trade-name 'Petit Ensemble.' The thing that makes this new Kilgen miniature distinctive is that its builders, realizing the vital importance of the detached console, announce the new instrument exclusively for detached-console installation.

Kilgen's first specialized miniature was announced in 1935 and sales were so encouraging that the Kilgen Brothers some months ago set themselves to the task of developing the idea still further. Facts and specification details other than those herewith presented are not available, but the stoplist and the photographs bespeak an instrument of unusual interest for the organist's own studio, for practise, for teaching, and for small church or chapel. Attention for the moment is concentrated on the model as here presented, though other specifications have been and are being developed.

This organ is all organ, all standard. Console measurements are correct. Pipework is entirely standard. There are no tone-producing elements other than pipes. The voicing has aimed at an unusual harmonic development in keeping with present-day tendencies. As the photographs show, the organ can be housed in an adjoining room, speaking through a case composed entirely of grille-work or of grille and pipes combined; the detached and movable console can be placed wherever the owner desires.

The organ proper needs a space 7' 10" wide by 8' 2" high, and from 2' 8" to 3' 2" deep, depending upon the specifications. The console needs a space 4' by 4' 8"; it is 3' 11" high.

## KILGEN MINIATURE

### CONTENT

V-5. R-5. S-23. B-19. P-295

16' Bourdon 32  
8' Diapason AA-c<sup>6</sup> 76  
Dulciana 73  
Gedeckt Gs-c<sup>6</sup> 65  
Salicional C-c<sup>4</sup> 49

### CONSOLE

PEDAL		2 2/3	Diapason
16	Bourdon	2	Diapason
8	Dulciana	SWELL	
4	Gedeckt	16	Bourdon-Ged.
	Diapason	8	Diapason
	Bourdon-Ged.		Dulciana
GREAT			Gedeckt
8	Diapason		Salicional tc
	Dulciana	4	Diapason
	Gedeckt		Gedeckt
	Salicional tc	2 2/3	Gedeckt
4	Diapason	2	Gedeckt
	Dulciana		Tremulant
	Gedeckt		

Crescendos 2: PGS. Register.

No couplers, no combons.

Fixed-Piston 1: 8' Synthetic Quintadena on Swell.

The Tremulant affects both Great and Swell.

The 1/3 h.p. blower costs about 2¢ an hour to operate. Standard equipment is for a.c.; direct-current is provided for at slight additional cost.

The console, weighing about 300 pounds, is movable.

It will be observed that the pipework available is ingeniously used. The Pedal 16' Bourdon and manual 8' Gedeckt go together to make one rank of 97 flute pipes, used at 16', 8', 4', 2 2/3', and 2'.

The Diapason begins at AA instead of CC, and the place of the nine missing pipes is taken by borrows from the Bourdon-Gedeckt. As this affects only the two 8' manual uses, where the lowest notes are of lesser importance than economy of space and money, it is an adroit move in the right direction. The builders believe however that much is gained by Diapason pipes from C down to AA, that something valuable would be lost if these few pipes were missing.

The reason for beginning the Gedeckt series at G-sharp is already explained; it merges with the Pedal Bourdon at that point.

The Salicional is silent in its bottom octave, without grooving into any other rank.

The entire organ is expressive, including the Pedal—which is as it should be in such an instrument. When pipes are used in the case they are dummies.

The cost depends partly upon location, but it approximates the price of a good automobile—though the organ will last a lifetime while an automobile must be completely replaced after but a few years and its cost of operation is heavy, whereas the cost of owning and operating one of these Kilgen miniatures is but a few cents an hour.

Should any reader check our console photos with the stoplist as given he will find them differing; various specifications are available in this new instrument of the series Geo. Kilgen & Son Inc. have popularized under the name 'Petit Ensemble' and the photographer selected as his subject a different model from that selected for discussion here.

An unusually large tone-opening is urged in every installation, to gain full benefit of the interlocking laminated crescendo-shutters.

In each model of the new miniature the foundation includes Diapason, Dulciana, and Gedeckt; after that the variations include Salicional, Oboe, Vox Humana, Chimes, and various other registers that can be appropriately incorporated in a small organ to suit the particular taste of the buyer. An



KILGEN MINIATURE

The organ is housed behind the grille, the console can be placed anywhere and moved at will in this ideal installation.

automatic-player and library of rolls are also available. Brass-encased magnets and solid silver contacts are used in the new miniature, just as in all larger Kilgens.

The console is a thing of beauty. No longer is it the cumbersome bit of bulky furniture familiar in church installations; it has become spinet-like and neat, as the photographs show. It is a handicap for any sensitive pair of ears to have to play or practise with the pipe-work directly in front and close to the player. The detached console is the only answer. The year starts auspiciously with such an instrument as this announced for the benefit of the successful professional—and such is the cost that any moderately successful organist may now own his own instrument and practise with greatest comfort and efficiency. Icy streets and frigid February churches prevailing for most of the profession can be things of the remote past. T.A.O. would shout hooray for American organ-building.

## Tone-Analysis to Continue

Done by Dr. C. P. BONER  
Cooperation of American organ-builders invited

HAVING gotten himself into it, with the finest technical equipment yet assembled for the specific purpose, Dr. C. P. Boner, of the department of physics of the University of Texas, at Austin, Texas, now proposes to make a thorough scientific study of tone quality as produced by organ pipes, for the purpose of discovering precisely what tonal change results when just one element of pipe-structure is changed.

The various elements are quality of metal, thickness of metal, mouth-width, cut-up, wind-pressure, languid style and treatment, nicking, slotting, etc. ad infinitum. To determine effects of one change with relation to every other change would be a superhuman task no one man could live long enough to complete. Dr. Boner proposes no such difficulties

for himself. All he intends to do is to analyze the effect of one change at a time, all by itself without, for the present, giving consideration to the cross changes produced by inter-related alterations of structure.

For example, let us say he will begin with two pipes of one and the same pitch, both made and voiced precisely alike with but one exception. Hypothetically, we may suppose he will have the two pipes the same excepting that the mouth-width of one will be a definite amount greater than the other. He will analyze these two pipes with his supremely sensitive instruments—instruments devised and assembled by himself for this specific purpose—and discover the number and identity of all partial-tones of each, recording the strength of each partial. This process will be followed along until he has discovered and recorded exactly what happens when each single factor of a pipe is changed in this or that direction. The experiments will continue until all factors have been studied, their tonal results accurately recorded. Says Dr. Boner:

"I shall want Diapasons built, middle-C pipes, differing from one another simply in one thing at a time; for example, a group of middle-C pipes of the same scale, nicking, pressure, cut-up, etc. etc., but differing only in weight of material. Measurements would then settle once and for all the effect of weight of material in a Diapason. Similar things would have to be done for cut-up and other variables. When different pipes have a number of things different, one cannot tie down the harmonic structure to any one of the variables.

"Any builder who wants to aid in this study can do so and I hope many will. Likewise, any builder can submit his own pipes for private test if he so desires; such results will, naturally, go to him alone. The real study will best be made if each builder who submits a series of pipes keeps all the variables constant except one at a time.

"Here at the University we are making a serious study of organ tone. We welcome, and ask, the cooperation of the builders in this study. Being a State institution, we cannot work exclusively for any one person or firm; hence our invitation is extended to any and all who want to participate in the study. It is our desire to help the entire industry, individually and collectively."

The accompanying charts show the analyses or harmonic content of two Diapason pipes as recorded by Dr. Boner; on the left is a 43-scale and on the right a 48-scale.

In each there are 12 partials recorded and partial No. 1 is rated as the 100% measuring-stick.

In 43-scale, partials 2, 6, 7, 8, 9, 10, and 11 are stronger than in the other pipe.

In 48-scale, partials 3, 4, 5, and 12 are stronger than in the other.

In 43-scale the relative dynamic strength of these twelve partials comes in this order: 1, 2, 4, 3, 5, 6, 7, 8, 9, 10, 11, and 12.

In 48-scale the relative dynamic strength comes: 1, 2, 3, 4, 5, 7, 8, 6, 9, 10, 11, and 12. All these readings are taken from full-sized charts rather than from the smaller reproduction presented here.

Only the ear can tell which of these two Diapasons is the better; only Dr. Boner's analyses will ever tell why.

The accompanying illustration of the tone-analysis unit shows the organ apparatus used by Dr. Boner in his original investigations. It was supplied to him by the Wicks Organ Co. On the rack are two Diapasons of different scales. The apparatus itself shows the Wicks Organ Co.'s blower, rectifier, reservoir, Tremulant-action, two-octave keyboard, and all standard Wicks switches and mechanisms of their all-electric patents. Rather expensive mechanism of this sort is no longer needed by Dr. Boner; all he requires now are the pipes themselves. But without the splendid cooperation of the Wicks Organ Co. in the original efforts, it is difficult to see how the work could have been so successfully undertaken.

Any one of a dozen or half a hundred pipe-making factors could be responsible for each and every resulting change in tone. But which factor has produced which change? That is the question Dr. Boner's present experiments will determine. He is not equipped to manufacture pipes, but the organ-builder is. Therefore he needs the cooperation of the builder in supplying the pipes.

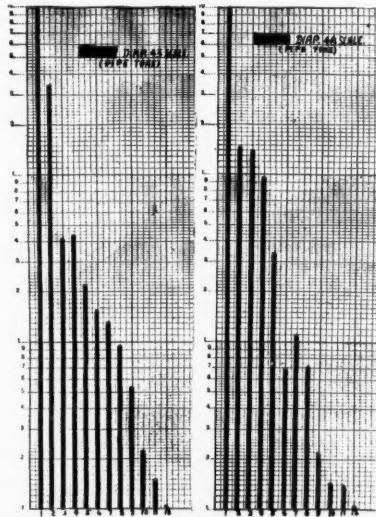
"A sound of such feeble intensity that the air is displaced only through a ten-thousand-millionth part of an inch will send an audible sound to the brain," says Sir James Jeans in his new book, *Science and Music*. The organ-builder and organist are dealing with an amazingly sensitive organ of hearing. Never before in the history of music have we had available such a sensitive scientific apparatus as Dr. Boner has assembled, nor have we had a scientist able and willing as he to do the laborious laboratory work necessary to learn anything about the structure of complicated composite tone and the whys and wherefores back of it.

T.A.O. asks the organ industry to cooperate liberally with Dr. Boner in carrying on this gigantic work. The only expense attached to it for the individual builder will be the manufacture and shipping of perhaps a dozen pipes once or twice a year as Dr. Boner and his progress shall require. These investigations are not specifically concerned with the welfare of but one individual builder, or of the group of builders already cooperating with Dr. Boner; the vital concern is the welfare of the industry as a whole, and thanks to the generosity and scientific inquisitiveness of Dr. Boner, the entire industry is invited to participate in the discoveries that will certainly be made in this new series of tests being conducted by Dr. Boner at his own expense.

Helmholtz guessed many things about tone; with the aid of his crude instruments he was positive of a few. Other acousticians and scientists here and there added to the slowly growing data. Now the twentieth century's contribution is to be made. We ask all our builders to communicate with Dr. C. P. Boner, University of Texas, Austin, Texas, and offer him the cooperation he cordially invites and T.A.O. endorses unequivocally. It's the chance of a life-time to learn what to do and how to do it to control precisely that vague quantity, tone.

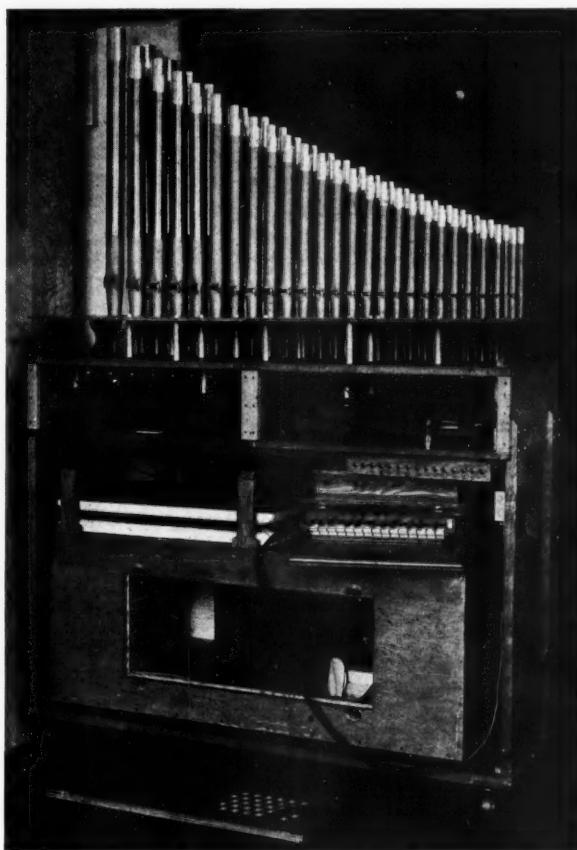
Of course in all walks of life there are those of us who will leave no stone unturned if only we think we can perhaps learn something, while others of us are sure there can't be anything new which we don't already know.

Credit to whom credit is due: We dare not neglect to say



PARTIALS IN TWO DIAPASONS

Chart by Dr. Boner showing the relative strength of each partial found in 43-scale Diapason on the left, 48-scale on the right.



TONE-ANALYSIS UNIT

Supplied to Dr. Boner by the Wicks Organ Co. for his initial work in charting upper-partial content of pipe-tone.

that this tone-analysis work is the direct result of the idea first suggested by Colonel William T. Chantland of Washington. Colonel Chantland knew that science could accurately measure almost everything in the universe; he demanded to know why science could not also measure tone. I was shocked & grieved; music, I told him, was an art, not a science; it had to please ears, not machines. It didn't make any difference, we must find him a scientist. We did, with the assistance of Senator Richards and Dr. Barnes, who knew people who knew other people. By the time I had finished looking at Dr. Boner's first charts (in T.A.O. for August 1937) I knew that Colonel Chantland's name had earned its right to go down in organ history and here's the record for that purpose—T. S. B.

#### Estey's Newest Development

- The music world has long been familiar with the two-manual and pedal harmonium dressed in its rather cumbersome churchly garb, and many professional organists have installed such instruments for practise and teaching in their own studios; but in the new instrument announced this year by the Estey Organ Corporation, Brattleboro, Vt., the organ world finds an entirely new instrument housed in a modern and most attractive case. For the first time in history the two-manual and pedal harmonium becomes a delight to the eye as well as a convenience to the profession and a grace to the small church and chapel. It's now a thing of beauty. The current announcement of its builders is eloquent testimony to the immediate acceptance this unique creation has achieved within thirty days of its first presentation to the public.

# EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

## Paris—Choirs—Stoplists

NOTHING like differences of opinion to stir up a lot of dust. Sometimes the differences end in nothing, sometimes they are dragged through the courts to the tune of a hundred thousand dollars. It is a common occurrence to find scientists and experts of all kinds differing drastically and fighting about it. Those who look through the new type of picture weeklies that have sprung up recently will remember that a research bureau has set itself up to find what the public does think and how people differ on this or that; the differences are great, but no harm is done till someone makes the ludicrous blunder of consulting a ditch-digger about his opinion on a subject he's totally ignorant of and then permits that groundless opinion to have weight in reaching a decision affecting the rights of other people. That's the blunder no sane man would ever make. And that's the blunder that ruins America today; we permit totally ignorant people to have an equal voice with thoroughly competent persons. Try running your church music on that basis and see what happens.

But don't try running T.A.O. on that basis. Mr. DeLaunay went to Paris just for fun and to visit his native land. While there he undertook to put the organ world under the microscope and through T.A.O. he told what he saw. Having been far removed from Paris for many years he had few prejudices and no close-ups to distort his vision of the whole show. Instead of trusting to his own eyes and ears he talked with many Parisians in all walks of life, musicians and laymen. T.A.O. readers got the benefit.

Do you agree with his findings? Did he put the right emphasis on the right men? Did he ignore anyone you think important? The answers are unimportant and T.A.O. doesn't much care. Of course there are differences of opinion; any man or woman who went to Paris last summer or ten summers ago and studied with some one particular Frenchman has an entirely different aspect than these pages recorded; and of course each reader has his own notion of what the truth actually is.

Do we not all remember that Karg-Elert once was rated in America as Germany's most important organist and in Germany as Germany's least important?

—t.s.b.—

If space permits the present columns carry announcements of two ventures intended by their sponsors to improve church music, particularly church choirs. Anything that will do that, is good. Every step taken in the right direction brings the traveler that much nearer his goal.

But what can be done hurriedly, in a two or three days' conference, to help choir music? These two ventures will find out.

The first thing necessary, in the good old days, was to educate the organistic viewpoint away from the console and toward the baton. So long as preludes, postludes, and recitals were the chief aim of an organist, choirs couldn't do much. We of the organ profession had to take some rather hard knocks, swallow some bitter pills, before we were brought to our senses. Jealousies, the loss of our jobs, and

some other things made us hopping mad. When we got over our huff we realized that the other fellow was right and we were wrong.

We all recognize that there is no short-cut to artistic organ-playing. It takes years of study and practise and criticism to make artists of us. It's the same with the choir end of it. We can't go to a jamboree for a few days, see and hear choirs of a thousand unwieldy voices scramble through a program, and then come back home to our own churches and set the place on fire. We've got to do like a few leaders among the younger generation of organists did almost a decade ago now, and take a severe course of accredited work in vocal and choral technic, and keep that up for several summers or several years if necessary; then we can know something about voices and what to do with them.

Large choral bodies may be spectacular, but artistically they are a gross error in judgment. We may gain audiences and acclaim through them, but we can't gain artistic progress. And if we don't achieve artistic progress with our choirs, nothing on earth can make us a permanent institution in the church service.

We must be on our guard against scattering our energies. Already we have superior courses in choir work in many of our best schools and conservatories devoted to the organist. We have some astonishingly superior summer courses. We have the Guild and the P.A.O., not forgetting the more fraternal A.O.P.C., to support and use professionally; can we profit by an additional nation-wide organization?

The danger again now is the age-old pendulum swing. We ignored the choir and concentrated on the organ for generations; now we threaten to ignore the organ and concentrate on the choir—and that will be if anything, a little worse than the former. Without an organ to hold the service together, and a competent organist directing the whole affair from his console, the service will deteriorate into a choral concert—and it'll be an inferior concert at that.

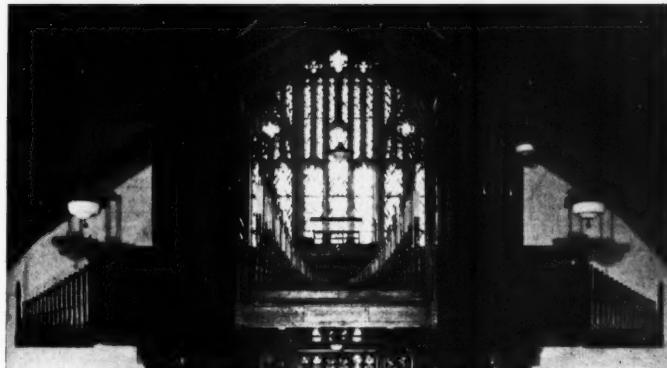
Thus far no substitute has been found in the educational realm for the hard-hitting vigorous course of instruction under a competent expert teacher. Fortunately, the vocal art is such, so far as organists are concerned, that it can be adequately mastered by no greater expenditure of time and money than that required for our best summer courses. T.A.O. has featured these courses for several years. They will soon be features again this season. The organist who on the first of this month assumes one of the nation's most coveted church positions took his schooling precisely as these comments have outlined—through the medium of the hard-hitting specialized summer course.

Do we want more money? We must first give better service. This man did. He saw more than a decade ago that choir work was more important than the organ-recitals he was giving his church, so he took the summer courses. Now he steps into a position that gives him two paid assistants and a paid secretary at his exclusive command for the secretarial part of it. Think of that. An organist with two assistants and a private secretary, paid for by his own church. Nice job, isn't it? Better go out and dig for one like that. Amer-

ica will soon be full of them, for those capable of handling them.

—t.s.b.—

We're willing to try anything once. Senator Richards thinks our stoplists would be better if they more sharply to the eye differentiated between electric wires and pipes. He suggests that the stops controlling pipes be put in caps as always, but the borrows operating merely electric wires be put into italics. So we try it this month. Like it? The aim is to make the registers (in all caps) look more important in the stoplist and the borrows (in italics) look less important. Taking a look at the matter in proof we'd be inclined to let Charlie McCarthy say, I think you've got something there, Senator. How about you? Like it?—T.S.B.



THE ST. PHILOMENA ORGAN

Rueckpositiv in the center foreground, console back of it; 4' Choralbass at extreme left, remainder of Vorsatz extreme right.

## St. Philomena's New Organ

Built by HOLTKAMP

With a genuine Rueckpositiv division

AN UNUSUAL organ is presented herewith, minus the arguments—which T.A.O. readers can no doubt supply for themselves. No arguments about the merits of the organ, however, for it's one of the unique instruments of the century; the arguments will center upon names, definitions, and perhaps chiefly upon whether or not the borrowing of the one rank of pipes in the Pedal Organ for the Pedal mixture is sufficient to prevent the instrument's going down in history as the first straight organ of the present generation.

This presentation lets the stoplist speak for itself, plus additional explanatory matter provided by Mr. Holtkamp, and the illustrations. There is no use in having ideals unless we stick to them without favoritism. We would like to call this a straight organ, but the Pedal mixture borrows one rank. True, the stoplist names do not show this borrow, but the builder has been honest enough to admit it—thereby depriving the instrument of its status of straight.

The Pedal mixture is named by the builder as 3r Vorsatz and it has 96 pipes; but when the organist puts the stop on he does not get three ranks but four, the fourth rank being a 4' borrowed from the Pedal Choralbass. An organ must be judged by what you hear when you draw a stop; drawing this stop we actually hear a 4r mixture and there is no way provided, as the instrument has been built, for permitting the organist to use the Vorsatz as a 3r mixture.

Since Audsley, Bonavia-Hunt, and Wedgwood fail to admit Vorsatz we presume it is an invention by Mr. Holtkamp. 'Vor' means forward, says he, and 'satz' means composition. The photo shows the layout. At the extreme left is, we presume, the 4' Choralbass; on the right are the three ranks of mixture-work. This arrangement might possibly be hard on anyone sitting in the left or right rear seats.

The mixture on the Great is called Doublette-Tierce, which is abbreviated in the printed stoplist for convenience.

The Swell Organ is divided "because there was not room enough to get the entire Swell on one side." This automatically calls for two crescendo-shoes for the Swell, and inasmuch as no other pipework in the organ is given expressive possibilities, these two shoes must be very welcome to an organist. From the builder's viewpoint, nothing is quite so fine as unenclosed pipework; it is for each organist to say how much of it or how little he knows his congregation needs. On the other hand, we as players dare not forget that we know nothing about the musical possibilities of unexpressive pipework till we have experimented with it.

The Rueckpositiv constitutes what Mr. Holtkamp believes is the first Rueckpositiv in modern America. Can any reader

point to an earlier one? This one was dedicated May 3, 1937. If somebody will furnish T.A.O. with a concise exposition and definition of Rueckpositiv in such form that it can be printed with reasonable assurance and without an unreasonable amount of correspondence and revision, we'll be glad to print it. Until that happy day we might dodge the difficulty by merely saying that a Rueckpositiv division is one with its pipework located behind the organist, instead of in front of him or to his left or right, when he is seated at the console and the console is so located that the organist faces the main organ. If anyone does not like this definition he is welcome to submit a better; but it must be better and authority for it should be evident or supplied. If the reader will look carefully at the photographs reproduced in this issue he will see the layout clearly enough.

Just to further confuse Miss Soosie and give Dr. Pedal-thumper something to worry about, we quote Mr. Holtkamp:

"The difference between Rueckpositiv and Positiv is a matter of location and not tonal composition. At present we are at work on a 3m organ, the third manual of which will control a Vorpositiv. This division will be placed in the main casework and located about the same as a Brustwerk. Because of this location the prefix Vor in contradistinction to Rueck is appropriate."

And to clarify the situation, this:

"What is the advantage of a Rueckpositiv on the gallery railing as against a Positiv in the main casework? The difference is in the effect on the tone of the immediate environment. The Rueckpositiv by being free and unencumbered by surrounding structure gives off a freer and unencumbered tone. Further, by being placed out in the ship of the church it develops a distinctive individuality quite apart from any difference brought about by composition or specification and voicing. You might, for instance, have exactly the same duplicated divisions, one placed in the main organ casework and the other placed as a Rueckpositiv; due to the different locations there would be a great difference in the musical effect of these two identical divisions."

This Philomena organ represents a revived feature T.A.O. has often championed, namely the semi-adjustable piston bringing on a combination determined by the organist and either fixed by him in the mechanism in the back of the console (or elsewhere) or fixed by the maintenance man. Obviously we don't want our builders telling us how to play the organ—though of course it is ever so correct for us to tell the builder how to build them (we think). Anyway St. Philomena has three such pistons. T.A.O. calls them fixed-combinations, and in this case they are equipped with two additional pistons, one a Stops-Added and the other a Cancel.

Mr. Holtkamp has built the St. Philomena semi-fixed pistons to operate without moving the stops and to break the connection between stops and chests so that whatever registration is in effect as the stops stand, is inoperative when a semi-fixed is touched; the semi-fixed registration comes on and the stops may be rearranged in any manner without effect upon the registration till one of the two associated pistons

is touched. Touching the Cancel piston, kills the semi-fixed combination and restores whatever has been set by stops; touching the Stops-Added piston retains the semi-fixed combination but adds to it whatever stops may be drawn by hand.

Wind and current are supplied in duplicate, one by the usual motor and generator, the other by the new power unit. If one set goes out for any reason, the organist can immediately put the other in use and the service continues without interruption.

Ludwigstone may be a new register to some readers; a definition will be found on T.A.O.'s July 1935 page 271, and also on page 36 of Dr. Barnes' *Contemporary American Organ* in which pictures of the pipe are given.

Whether or not the fixed-combinations are good or bad depends entirely upon their cost; Mr. Holtkamp believes the cost of the outfit put into the St. Philomena organ is about half of what four combons would have cost in the same instrument. At any rate he is so certain that the cost is considerably reduced that he resorted to them without hesitation, though he kept no cost-sheets on them as they went through the factory.

Such are the facts available. For the rest, the instrument is more than capable of speaking for itself.



AMERICA'S FIRST RUECKPOSITIV?  
Is this true Rueckpositiv the first in modern America?  
T.A.O. readers are invited to report any earlier examples known to them.

CLEVELAND, OHIO  
ST. PHILOMENA CHURCH  
*Votteler-Holtkamp-Sparkling Co.*  
Specifications, Walter Holtkamp  
Organist, Louis Buser  
Dedicated, May 3, 1937.  
V-33. R-42. S-33. B-?. P-2272.  
PEDAL 4 1/2": V-8. R-10. S-8.  
16 DULCIANA 32m  
GROSSFLOETE 32w  
BOURDON 32w  
VIOLONE 32m  
8 OCTAVE 32m  
4 CHORALBASS 32m  
IV Vorsatz 96m  
8 POSAUNE 32r  
GREAT 4": V-7. R-8. S-7.  
UNEXPRESSIVE  
16 LIEBLICHGED. 61w  
8 DIAPASON 61m

4	BOURDON 61w
	SALICIONAL 61m
II	PRINCIPAL 61m
	HOHLFLOETE 61w
	TIERCE 122m
	SWELL 4": V-10. R-14. S-10.
	CHAMBER 1
8	FLUTE h 61w
	LUDWIGTONE 61w
	GAMBA 61m
	VIOLE 61m
4	OCTAVE FLUTE 61m
2	FUGARA 61m
	Tremulant
	CHAMBER 2
V	PLEIN-JEU 305m
8	SCHALMEI 61r
	VOX HUMANA 61r
4	OBOE CLARION 61r
	Tremulant

RUECKPOSITIV 3 1/2":  
V-8. R-10. S-8.  
UNEXPRESSIVE  
8 QUINTATON 61w  
GEMSHORN 61m  
4 PRESTANT 61c  
ROHRFLOETE 61w  
2 2/3 NASARD 61m  
2 DOUBLETTE 61m  
1 3/5 TIERCE 61m  
III CYMBAL 183m

COUPLERS 12:  
Ped.: G-8-4. S. R.  
Gt.: G-4. S-16-8-4. R-16-8.  
Sw.: S-4.  
R.: S.

Combons 15: P-3. G-4. S-5. R-3.  
Fixed Combinations: 3, with Stops-  
Added and Cancel pistons.

Crescendos 3: Swell chamber 1,  
Swell chamber 2, register-crescendo.

Reversibles 5: G-P. R-P. S-G. R-G.  
Full-Organ.  
Tutti-Cancel.

Pedal IV Vorsatz:  
4'-3 1/5"-2 2/3"-2'  
4' is borrowed from Choralbass.

Great II Tierce:

2'-1 3/5'

Rueck. III Cymbal:

22-26-29-CC  
19-22-26-F  
15-19-22-c<sup>1</sup>  
12-15-19-c<sup>2</sup>  
8-12-15-c<sup>3</sup>

Swell V Plein-Jeu:

12-15-19-22-26-CC  
8-12-15-19-22-F  
8-12-15-19-19-c<sup>1</sup>  
8-12-15-15-19-g<sup>1</sup>  
8-12-12-15-15-c<sup>2</sup>  
8- 8-12-12-15-g<sup>2</sup>



ST. PHILOMENA'S MUSIC  
Organist, organ, and choir spread out over and completely fill the rear gallery—an ideal location for any church.

### Landino to Couperin Recordings

*Phonograph Recordings: Weinrich's Early Organ Music*

• Musicraft Records Inc., 10 West 47th St., New York, has issued a second volume of organ recordings by Carl Weinrich on the Aeolian-Skinner organ in Westminster Choir School; it is Early Organ Music, Album No. 9, \$6.50, and contains Mr. Weinrich's playing, on two sides of four records, of:

Francesco Landino, 1325-1397, *Bench' Ora Piova*, "a song in a two-part setting from a Florence manuscript," and not half so unattractive as such music would normally be;

Johann Jakob Froberger, 1616-1667, *Canzona Dm*, "the fourth of six Canzonas . . . found in manuscript in the Vienna Library, dated Sept. 29, 1649." These two constitute one side of the first record and when the phonograph is kept away from the vulgarity of fortissimo they make quite delightful music from the old codgers three hundred years ago.

Paul Hofhaimer, 1459-1537, *Fantasia on On Freudi Verzer*, a slow and delicately stately composition, not at all bad for four hundred years ago;

Anonymous, *Resonet in Laudibus*, and *In Dulci Jubilo*, found in the book compiled by Fridolin Sicher, c.1500, the composers not named. And again this second side of the first record makes interesting music for the professional organist because it so eloquently traces the line of thought in the good old organ days.

Antonio a Cabezón, 1510-1566, *Diferencias Sobre El Canto del Caballero*, an interesting bit of ancient history played with plenty of color, considering the limited specifications of the instrument; a serious organ student can learn a lot by hearing this number over and over again;

François Couperin, 1668-1733, *Fugue sur les Jeux d'Anches, on the Kyrie*, a bit of old-style organ music to show how much better off the organ world is today. If music of this type can be made tolerable, and this is better than tolerable, Carl Weinrich is the man to do it.

William Byrd, 1543-1623, *Miserere*, from the Fitzwilliam Virginal Book, which "may very possibly have been designed for the organ, as it contains no figured or rapid passages characteristic of the virginalist; Lynnwood Farnam's registration is used in this recorded performance." Byrd may be a delight to the Britisher but this historically-interesting piece can not qualify as musically interesting to anyone but an Englishman. This takes the second side of the second record.

Jan Pieters Sweelinck, 1562-1621, *Fantasia in Echo Style*, and in the Aeolian mode, a comparatively sprightly bit of music with antiphonal possibilities, quite interesting.

Jean Titelouze, 1563-1633, *Second Verset of Ave Maris Stella*, a bit of strict church music which we all too often misuse so badly as to put it on a program intended for musical entertainment; as entertainment it's a total loss, but as religious music it is splendid. And this constitutes the second side of the third record.

Johann Pachelbel, 1653-1706, *Choraleprelude Wie Schoen Leuchet der Morgenstern*, published in 1693, and *Fugue Am*, both of them more than interesting; the chorale theme and all the part-writing can be distinctly heard in fine balance always. This first half of the fourth record is splendid.

Dietrich Buxtehude, 1637-1707, *Choraleprelude on Von Gott Will Ich Nicht Lassen*, and *Choraleprelude on Ein Feste Burg ist Unser Gott*, the second half of the fourth and last record of Musicraft Album No. 9. Herman Adler, writing the 4-page leaflet of program-notes says Buxtehude is, "next to Bach, undoubtedly the greatest organ composer of all time," which is anything but proved in the two choralepreludes chosen, nor would it be agreed to by very many organists who understand that music is made to please the ear rather than the mind.

Anything in music limited to one school, one age, or played on an organ of limited colors must essentially have elements of monotony, especially when the age and school represent the beginnings, not the perfecting, of organ literature. How-

ever, how can a professional organist, or a school or conservatory fail to own and study such records as these? Mr. Weinrich is one of the world's greatest organists; his playing is virtually impeccable.

And Musicraft has produced very superior recordings.

If we want to study the history of organ music, here is the ideal way. As a study in literature, Album No. 9 is a find; as a study in organ technic it is another find. It takes a greater artist to play these rather barren old things than it does to play the much richer modern music; when we hear them in recitals, which we so often unfortunately have to, the phrase treatment and the clarity rarely fight a winning battle. Obviously practise with a metronome would cure such faults. Listen to these recordings and we know what rhythm is, how phrases should be moulded.

Personally I miss the color of the woodwinds and occasional reeds, but when we can't have a large organ of a hundred registers it's much better to have a clean-cut small organ like this one, if we don't make the mistake of thinking clarity is the sum total of our needs. We believe even a music-loving layman, if his taste has been at all developed by association with good music, will be proud to own Musicraft Album No. 9. Every professional organist, teacher, and music school needs it. The length of this review is necessitated by the vast technical importance of the Album's content.—T.S.B.



### Anthem Preludes

By ROWLAND W. DUNHAM

Associate Editor, Church Department

HERE is one very simple but necessary bit of improvising which all organists must do from time to time. I refer to the introductory measures preceding the anthem or some other section of the church service.

In many choral works designed for church use there appear printed measures for the organ before the voices enter. Naturally the organist must perform this music as written. Many church services require, however, some few moments perhaps to permit the collectors of the offerings to secure the plates and to start their functions. These moments must be filled by organ extemporization. To use extraneous material destroys the unity of the impending anthem. A good organist will select a theme from this music, perhaps from the middle section, and present it in either identical or varied harmony. The key of the dominant is an excellent tonality since it prepares the mind so well for the anthem.

Much of the English church music has no preludial music. This is because in the Anglican church the length of a prelude to an anthem is governed by the exigencies of the occasion. Such music presents a problem for the organist, especially in churches where the music is sung between the Scripture-reading and the longer prayer (in non-liturgical services.) Obviously the chorus can hardly attack a chord without the tonality, established by an instrument. A prelude may be devised by using the last four or eight measures, possibly with a different cadence. Such a method is most appropriate and is certainly easy to perform. More ingenious musicians will work out a more interesting approach by making use of new harmonies or contrapuntal imitations as the theme may suggest.

The playing over of hymns before the congregation's entrance is rather a perfunctory convention. Here the organist all too often feels obliged to play the tune complete. Where the music is perfectly familiar the best organists have instituted the practise of playing only part of the tune. Either

the first and last phrase, the first four measures, or even the last four measures may serve as sufficient organ introduction. This abbreviation is a welcome substitute for the playing over of a long melody.

Preludes to other music sections of the church service should be done with equal care and preparation. (And let me suggest here that preparation, even of the seemingly simple hymns, is something which organists generally neglect). An introduction of new melodic material is usually entirely out of place. Not only does it completely destroy the unity of the entire musical number but it can rarely be done well. Most of us have heard organists indulge in what might charitably be termed a free improvisation which was either sentimentally secular or absolutely unmusical. I recall a radio program of alleged church music which used to contain such monstrosities between each composition.

My suggestion is to make a thorough study of the composition in all its details and to prepare a prelude which shall contain the germ of the principle musical idea presented artistically and in a congenial style. Such a performance cannot be made extemporaneously except by gifted musicians and then only after much practise and experience. Nothing will reveal mediocrity more glaringly than unskilled preludes.

## Virgil Fox to Tour Europe

*An American organist to prove American art abroad*

AN AMERICAN organist turns the tables on Europe. European organists have for some years been demonstrating to Americans the best organ-playing practised on the other side; now our side in the person of Virgil Fox will demonstrate in England, France, and Germany a sample of the best the American organ world has to offer in concert work. Mr. Fox sails on the Queen Mary Feb. 23 and returns on the Conte de Savoie in time for the Easter festival in his own Baltimore church.

By the time he left Peabody at graduation in 1932 Mr. Fox had played 35 recitals in the middle-west and east. At graduation he walked off with about all the honors Peabody had to bestow, some of them won for the first time by an organist. At Peabody he played the Guilmant Concerto (Sonata 1, in organ-solo version) with the Conservatory Orchestra, and his radio programs in those early days included WBAL in Baltimore, WLW in Cincinnati, and KYW in Chicago.

Then he went to Paris, studying with Marcel Dupre and inspecting the organ worlds of England, France, and Germany, incidentally playing programs privately in 16 cathedrals and similarly prominent institutions. His public recitals abroad at that time included one in Kingsway Hall, London, in 1933, before an audience of a thousand persons, with excellent praise from many critics, and another in Albert Dupre's church, St. Ouen, in Rouen, France. In England the new-found friendship with Mr. Henry Willis brought him entry to many of the most famous organs in Great Britain.

Returning home this young man found himself even a greater artist than he was when he left, but still unspoiled either by over-work or the extravagant praise heaped upon him wherever he played. He immediately went under the expert management of Bernard R. LaBerge and between his return to America and his present return to Europe, Mr. Fox will have played 133 recitals in 22 states and Canada, including four recitals for the two fraternal organizations, A.G.O. and N.A.O.

In Europe the present plans include a recital in Queen's Hall, London, which is tentatively set for March 13; recitals in many of the cathedral cities of England and Scotland; a possible recital before Les Amis de l'Orgue, in Paris; and,

by invitation of Mr. Gunther Ramin, a program in St. Thomas' Church, Leipzig, on the occasion of the Friday and Saturday motets, March 18 and 19. Will this be the first time for an American organist to play publicly in Bach's old church? T.A.O. readers are requested to answer the question with any information they may have.



Virgil Fox

For these European programs Mr. Fox will draw on this repertoire:

Bach, 7 selections, including Sonata Dm  
 Bingham, Roulade  
 Daquin, Noel, with Finale by Dupre  
 Dupre, The Spinner  
 Franck, Grande Piece Symphonique  
 Handel, Concerto F  
 Lucke, Allegretto  
 McAmis, Dreams  
 Monari, Studio da Concerto  
 Purcell, Trumpet Tune and Air  
 Tournemire, Communion  
 Vierne, Scherzo  
 Widor, 5th complete

Engagements filled this season in America by Mr. Fox include two dedications in September and October, a Baltimore recital in November, two recitals in Charleston in December; ten January recitals in six states; and—

Feb. 2, Memphis; Feb. 4, Princeton, Ill.; 5, Kewanee; 8, Notre Dame Cathedral, Montreal; 16, Bridgewater, Va.; with other engagements still being arranged for dates up to his sailing date.

Mr. Fox's habitat is Baltimore, Md., where he plays in Brown Memorial Presbyterian. If we are not mistaken, he was the second American organist, and the first native-born, to undertake a recital to a paid-admission audience in Carnegie Hall, New York.

### Wanted: Cantata for Soprano-Contralto

• A reader wants "a short, good, tuneful cantata for soprano and contralto, with occasional expansion to two sopranos and contralto, for general use, not on a Christmas or Easter theme." Can some T.A.O. reader report such a work?

### Take It or Leave It Suggestions

• T.A.O. to Walter Holtkamp: Why not rig up a sail on the roof to catch wind to blow the organ?

W.H. to T.A.O.: Why not erect a windmill on the roof of the church to indicate to the organist which way the wind is blowing?

### Choir Repertoire of Donald F. Nixdorf

First Methodist Church, Lancaster, Pa.

• Mr. Nixdorf has selected only his choice anthems from a total of 242 for general use; many of the special favorites, such as Handel's "Hallelujah Chorus," are excluded because already thoroughly well known. Says Mr. Nixdorf: "I submit a list showing the type of anthem my choir enjoys working on most. When a choir gets real enjoyment out of singing it does its finest work, and naturally its finest work strikes responsive chords in the hearts of the congregation to whom it is ministering.

"The adult chorus, known as Chancel Choir, consists of 45 voices—7 first and 12 second sopranos, 4 first and 5 second contraltos, 4 first and 2 second tenors, 5 first and 6 second basses. Other choirs of our church include 35 mixed voices of highschool age, which we call the Vesper Choir. The juniors are divided into two choirs, one of 25 boys, the other 38 girls. Having spent three summers under Dr. Williamson our choirs operate according to the principles of the Westminster Choir School.

"I have not indicated a preference for any particular anthem, since all these are on the preferred list." Our thanks to Mr. Nixdorf for indicating the publishers. All selections are of a grade of difficulty within reach of such a volunteer chorus as Mr. Nixdorf directs.

Alcock-gc, Celestial Voices

Arensky-e, O praise the Lord of Heaven

Bach-g, All breathing life

-h, Lord our faith increase

-g, Show Thy loving kindness

Bortniansky-e, Lo a voice to heaven sounding

Brahms-g, Grant unto me the joy

-g, How lovely is Thy dwelling place

Bruckner-h, O Lord most holy

Byrd-co, Ave Verum

Cain-g, In the night Christ came walking  
Christiansen-vg, Beautiful Savior

-vg, Hosanna

-vg, Lost in the night

-vg, Praise to the Lord

-vg, There is song on Zion's mountain

Cruger-g, Now thank we

Dett-g, As by the streams of Babylon

-g, Listen to the lambs

Dickinson-h, List to the Lark

-h, Great and glorious

Dvorak-hn, Blessed Jesu

Franck-j, Psalm 150

Gaul-g, Lighten our darkness

Gounod-g, O day of penitence

Grieg-h, Jesu Friend of sinners

Hasler-e, O sing unto the Lord

Haydn-g, Be Thou exalted

Ivanov-h, Bless the Lord

James-g, I have considered the days of old

Jones-g, God is a Spirit

Kastalsky-e, Hail holy Light

Lewandowski-g, Psalm 150

Lvovsky-h, Hospodi Pomilui

Martin-g, Ho everyone that thirsteth

Matthews-g, Ballad of the trees and the Master

Mueller-g, God is in His holy temple

-g, When wilt Thou save the people

Nikolsky-h, O praise ye the Name

Noble-g, Fierce was the wild billow

-g, I will lay me down in peace

-g, Souls of the righteous

-h, Go to dark Gethsemane

Palestrina-e, Bow down Thine ear

-e, O come let us worship

## 12

### Anthems and Motets for LENT and EASTER

THE LIGHTS OF EASTER.....Harvey Gaul  
JESUS LIVES! LET ALL MEN SAY..Harvey Gaul  
YE CHOIRS OF NEW JERUSALEM.C. V. Stanford  
ALLELUIA, CHRIST IS ASCENDED.William Byrd  
SING WE MERRILY UNTO GOD....William Byrd  
TRIUMPH .....Alan Floyd  
HOSANNA TO THE SON OF DAVID  
M. Mauro-Cottone  
INTO THE WOODS MY MASTER WENT  
J. Thurston Noe  
THE STRIFE IS O'ER.....F. W. Wadley  
BLESS THE LORD (Dextere Domini).Frank-Sweet  
WHEN THE SON OF MAN SHALL COME  
C. Lee Williams  
GREATER LOVE HATH NO MAN....John Ireland

We will gladly send you  
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## Two EASTER Cantatas

by  
JOSEPH W. CLOKEY

### ADORAMUS TE

Though simple in technical requirements, this new cantata is a work of unusual freshness and charm, with fine contrasts between vigorous ensemble portions and sustained melodic passages. Much of the harmony has a distinctly modal flavor. Various episodes for *a cappella* performance are skilfully interspersed by accompanied sections to achieve musical effects that are both lovely and stirring. . . Text by Lorraine Huntington Miller. For mixed voices with solos for all four voices. Piano-vocal score, \$1.25; chorus parts, \$0.30.

### FOR HE IS RISEN

Set to a text by the distinguished American poet, Robert W. Hillier, this cantata expresses the spiritual meaning of Easter in terms of joyous triumph over darkness. . . "For He Is Risen created a sensation here . . . music of ethereal beauty."—F. W. Wodell, Spartanburg, S. C. . . For mixed voices with antiphonal chorus of treble voices. Solos for all four voices. Piano-vocal score, \$0.75; special organ score, \$1.00; orch. available.

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-e, O Holy Father  
 Rachmaninoff-j, Creation Hymn  
 Robertson-gc, All in the April evening  
 Schuetyk-e, Send forth Thy Spirit  
 Snow-h, Strong Son of God  
 Tchaikowsky-h, Hymn to the Trinity  
 -g, Light celestial  
 -h, O praise the Name  
 Tcherepnin-e, Praise ye the Name  
 Thompson-h, For ah the Master is so fair  
 -h, Show me Thy way  
 Vittoria-e, O Thou Joy of loving hearts  
 The key to publishers will be found on January page 4.

### Junior Choirs in the Services

By ELIZABETH VAN FLEET VOSSELLER

• Leaving the morning service at which the junior choir sang, a gentleman was overheard to say as he stepped out of the door: "I wish they'd muzzle those brats; such a choir!" Those standing near raised their eyebrows, not comprehending. Why, the junior choir was sweet! What was the matter with the man?

The 'matter' was simple enough: Here was an intelligent gentleman, sincere, well-read, thoughtful, enjoying the best in life. The children sang sweetly, no doubt about that; but they presented a Sunday-school type of performance—nothing for men. Such a choir has no place in a morning service intended for strong minds.

And this mistake goes on; we have echoes of it again and again. So many directors do not realize that a service led by a junior choir need not necessarily be sentimental and puerile; it should be free from childishness, dignified, and strong.

One could not call a cathedral service childish, even with forty little boys in the choir; such a service is never banal. Those children sing the Te Deum with a flourish. Dignity and sublime beauty pervade all they do, with nothing to make the most intellectual sputter in disgust. No; it is not children in the choir that reduce the service to a childish level but rather the puerile music, the deportment of the choristers, and the befuddled arrangement of the service-program.

"We believe music to be God's greatest gift to His children"—great in its beauty, priceless in its emotional appeal, free from weak sentimentality; and with this glorious art, intelligence, and a sincere purpose, the condition described above is not necessary. Here is the technic to make possible those perfect conditions we dream about, a junior choir lifted to respect through attainment.

First: the study of program-building should have the organist's careful attention; an outline of proper procedure must be worked out with the minister. We recommend *The Technique of Worship*, by Schultz; this book is most enlightening in planning an orderly service.

Second: with a proper plan arranged, good music of a churchly character should be fitted in. Watch every detail. The choristers must be trained in proper deportment; no whispering, no giggling, no looking around. On the marching-songs, processional or recessional, with head up, feet in step, every eye should follow the cross or Christian flag at the head of the procession.

Throughout the service the choir must LEAD. The hymns should be sung with an authority built upon a thorough familiarity with both music and text; and the choir must READ in leading the congregation through the psalter. Every head must be bowed during prayer, and the responses must follow promptly in quiet fervor. The anthems and solos, as embellishments to the service, should be closely related to the topic of the day. Throughout their training the choristers must be given a reason for everything they do; thus the music

will go over with intelligence, shorn of self-consciousness, and with an ardent desire to make the service helpful.

It is such a simple matter to make children feel a spiritual emotion in their singing, and their obligation to the service as ministers of song. They come to love the choir, and the church becomes their own. Avoid any personalities; do not stress any childish features. These are church choristers; their age, as such, does not count; the only thing that matters is the beauty of their rendition of lovely music sung in a manner worthy of its high office.

The junior choir should never sing down to a childish level, but up to the loftiest material possessed by the church. Watch the children's response! They will rise to any height you set.

With such a serious aim on the organist's part, the junior choir will climb to an increasingly high position in the church, inspiring the senior choir to greater effort, until the music of such a church becomes an ennobling influence to the entire congregation.

### Some Corrections and Clarifications

By Alexander Russell, *Mus. Doc.*

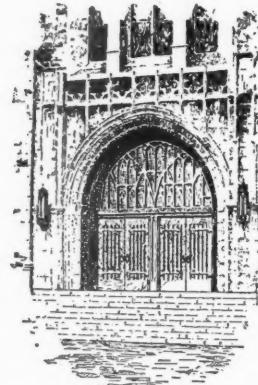
• In the January article about me, for which please accept my thanks, there are a few points which should be mentioned, because they have to do with the other people, not myself. Would it be agreeable to you to mention them?

While abroad in 1906-7-8 I studied piano in Paris with Harold Bauer, as well as with Leopold Godowsky in Berlin.

The Frick organ in Graduate College, Princeton University, where I gave nearly 200 recitals during my eighteen years there, was the gift of Henry Clay Frick, who also endowed the Frick Chair of Music which I occupied. It was built by the Aeolian Co. in 1916, specifications by Archer Gibson.

The F. W. Woolworth Memorial Organ in the Chapel of Princeton University—the gift of the late Mr. Woolworth's daughter, Mrs. Charles E. F. McCann—was built in 1928 by the Skinner Organ Co., after specifications which were the

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result of the combined thoughts of Marcel Dupre, Dr. Charles M. Courboin, Henry Willis of London, Ernest M. Skinner, G. Donald Harrison and myself.

Concerning the organists and organ tours: I brought over from Europe—at the request and under the direction of the late Hon. Rodman Wanamaker—Marcel Dupre, Fernando Germani, Marcel Lanquetuit, Alfred Hollins, G. D. Cunningham, Louis Vierne, Enrico Bossi. These artists had their American debuts under my direction on the Wanamaker organs in New York and Philadelphia. In addition I presented Dr. Charles M. Courboin, the famous Belgian organist (already in this country) and numerous American organists, such as Palmer Christian, Ernest MacMillan, Lynnwood Farnam, Harold Gleason and many others.

Tours were booked for Dupre, Courboin, Germani, Vierne, Hollins, Cunningham, Christian from 1921 to 1928 under my direction. In these tours Bernard R. LaBerge was associated with me. In 1928, when I withdrew from this impresario work, I turned over to Mr. LaBerge all my records and data. Since then he has carried on, without outside assistance, the work in which we had engaged for so long. It is due to Mr. LaBerge alone that such outstanding figures as Karg-Elert, Ramin, and others have been introduced to America, and the return tours of Germani and Dupre. What LaBerge has done, and is now doing for the American organist, is a matter of public record. He deserves the thanks and support of the entire profession. No one knows better than I the hard work and extremely modest financial return which this involves.

#### Bach's "B-Minor" Complete in Church

• Willard Irving Nevins and his choir in the First Presbyterian, New York, will present the complete "B-Minor Mass" of Bach in the Sunday evening musicales on Feb. 27 and March 27, half at each service. Is this the first time this work has been sung complete in the services of a modern church?

St. Paul's  
Lutheran Church  
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#### Questions of Small-Organ Design

*With the reply of Dr. Oscar E. Schminke*

• Mr. Kenneth Bomberg has been "looking over back copies of T.A.O." and "studying one article rather seriously. That article was Dr. Oscar E. Schminke's on The Silbermann Organ, in the May 1933 issue."

Does Dr. Schminke still feel the same way about it? Would he kindly furnish the complete details for a small but satisfactorily complete organ?

Well, first, no man still feels the same about organ building in 1937 as he did in 1933. There has been too much published discussion, too much thought, too much experimentation, too much discovery, and too much progress. We asked Dr. Schminke for an answer.

"A lot of water has flowed over Niagara Falls since 1933. The change in organ design has been really startling. In regard to small organs however my ideas remain substantially unchanged. I do not believe the sort of straight small organs such as built for the Pine Mountain Settlement School will find a universal appeal in Protestant Churches where the organists are called upon to play considerable incidental music of non-classic character; after all, the type of organ used in a particular church will depend on the type of music required by the services. Unification is still, in many cases, the only economical method of getting variety and richness of color in a small organ. Even a new foreign organ of 11,167 pipes has considerable unification. (Somebody's hammers are going to pound about that!)

"I have no use for regimentation—least of all in matters of art. I prefer to enunciate certain elemental principles and let everyone work out details for himself. My own little Austin unit worked out so well that I noticed the Austins adopted my ideas in their subsequent instruments.

"However, each small organ must be worked out by itself. If you are going to place a small organ in a large Lutheran

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Church, the problem will be entirely different than if you are going to place a small organ in a small Catholic or Christian Science Church. In the first instance you will have to place volume of tone for congregational singing as your first consideration; in the second case, variety of color and richness of harmonics will be of prime importance.

"A principle enunciated by Senator Richards more than ten years ago still holds good: To build up your ensemble use straight ranks, and reserve unification merely for purposes of individual tone-coloring. To which I would add another: A rank unified at octave pitch (16-8-4-2) should have harmonic richness of a quality to blend with the principle ranks on that manual. Unification at 2 2/3' or 1 3/5' calls for more fundamental tone of soft volume, or otherwise the blend will be bad, or perhaps there will be no blend. A Nasard would be an exception to this rule. Some builders, because of the action they use, can give a single borrow of this kind at small expense, without unifying the entire rank.

"I would not dare recommend in detail unless I was sure that such advice was practical; so much depends on the acoustics of the auditorium. Mr. Bomberg seems to have excellent ideas. If he wants to design an organ, let him follow his own artistic instinct and get practical advice from a builder. But do not take a manufacturer's notions in purely musical matters too seriously; the organist must know how to score his music."

### Pietro Yon & Arion Chorus Concert

*Carnegie Hall, New York, Dec. 18*

• Pietro A. Yon, who has appeared more frequently in Carnegie Hall, New York, as concert organist than any other, joined with the Arion Singing Society, conducted by Leopold Syre, for this program:

Flare forth my song, Hause  
Christmas Bells, Sonnet  
To heavenly heights, Curti  
Guilmant's Sonata 1  
Ave Maria, Gelbke  
Lullaby, Mozart  
Hallelujah, Schubert  
Bach, Prelude & Fugue Cm  
Our Father which art in heaven  
Sonata 1: Allegro  
Prelude & Fugue D  
Yon, Hymn of Glory; Speranza;  
Primitive Organ; Concert Study 1.  
'Twas in the moon, arr. Yon

Angels' Chorus, Yon  
Gesu Bambino, Yon

The Brooklyn Arion Society divided its work into three sections—a men's chorus, women's chorus, and both together. Both the chorus and the organist were enthusiastically applauded for the excellent work and Mr. Yon as usual had to give some encores before his audience allowed the concert to close. To go into detail about the excellence of Mr. Yon's organ playing would be only to repeat what has been said

both in these pages and in many others, and as the concert is now so long passed, the program is mentioned here merely as a matter of record. Within the course of another twelve issues it is hoped that a complete review of this unique organist's work in America can be prepared for the record.

A question came to mind while listening to this concert: Would the owners of Carnegie Hall have been willing, at any price, to put the members of the Arion Society back into the organ-chambers and have them try to sing their concert from the same position assigned to the pipes of the Carnegie Hall organ?—T.S.B.

### Music Game by Leonard Adams

• Leonard Adams, an organist of Buffalo, N. Y., has published a new type of game (75¢) played by 23 cards, each of which carries the staff with one note, the idea being to spell out words through the medium of the staff-letters the notes indicate. It ought to be interesting for grown-ups as well as for children; it would help familiarize the latter with the letter-names of lines and spaces.

### Complete-Bach Performances

• "To my knowledge Dupre in 1920 was the first one to play the Bach series—and from memory. The evidence enclosed is of another series, but not from memory," writes Arthur W. Poister of the University of Minnesota.

The evidence enclosed was the booklet giving the complete-Bach series in twenty recitals played by Mr. Poister in the University of Redlands, Redlands, Calif., between Nov. 10, 1929, and Feb. 19, 1930. The first composition played was the Chorale and Seven Variations in F-minor on O Christ Who art the Light of Day, and the last was the chorale Before Thy Throne I Come. Mr. Poister preluded the various programs with eleven lectures several days in advance of the respective recitals. The organ was a Casavant. Those who still view with alarm the simple and obvious abbreviations evolved by and used in T.A.O. should study the 18 abbreviations Mr. Poister used for brevity in his printed program-notes. Incidentally, the Audsley Library is enriched by the addition of this program-book of Mr. Poister's Bach series.

Other records of complete-Bach performances anywhere in the world are invited for publication in these pages. As the record now stands:

1. Marcel Dupre, Jan. 23 to March 26, 1920, Paris Conservatory, Paris, France, 2m organ, all from memory, 10 programs.

2. Arthur W. Poister, Nov. 10, 1929, to Feb. 19, 1930, University of Redlands, Redlands, Calif., Casavant organ, 20 programs.

3. Arthur W. Quimby and Melville Smith, Oct. 25, 1933, to April 1, 1934, Museum of Art, Cleveland, Ohio, 3-79 Skinner organ, 20 programs. (See T.A.O. for November, 1933.)

4. E. Power Biggs, Nov. 1, 1937, to April 11, 1938, Harvard University, Germanic Museum, 2-25 Aeolian-Skinner baroque organ, to a paid-admission audience, 12 programs. (See T.A.O. for November 1937.)

Additional data from T.A.O. readers will be appreciated.

## PROGRAMS for THIS MONTH

*Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard*

March programs will be published here next month if received by Feb. 11, morning mail.

- ROBERT LEECH BEDELL  
Museum of Art, Brooklyn  
Feb. 6, 2:30  
Bach, Fantasia & Fugue Cm  
Jesus my Joy  
Suffer God to Guide  
O Man Bemoan

- Guilmant, Grand Chorus Gm  
Bossi, Solo di Clarinetto  
Dubois, Toccata G  
Tchaikowsky, Sym. 5: Andante  
Beethoven, Minuet, Op. 49  
Nevin, Love Song  
Herold, Zampa Overture  
Feb. 13, 2:30  
Bach, Prelude & Fugue Dm

- Reger, Benedictus  
Dubois, Grand Chorus Bf  
Gounod, Offertoire  
Clerambault, Dialogue  
Liszt, Liebestraume  
Nevin, Will o' the Wisp  
Handel, Samson: Minuet  
Thomas, Mignon Overture  
Feb. 20, 2:30  
Bach, Toccata Dm  
Bonnet, Dedicace  
Lemmens, Fugue C  
Guilmant, Romance Sans Paroles  
Karg-Elert, Bourree et Musette  
Tchaikowsky, Melodie Ef

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E. S. HOSMER

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Short Postlude for Easter (Cat. No. 17302).....\$.35

W. D. ARMSTRONG

Alleluia! Alleluia! (Cat. No. 23080).....\$.35

F. LACEY

Resurrexit! Chorus Magnus (Cat. No. 24781).....\$.50

DUDLEY BUCK

Festival Prelude (Cat. No. 11683).....\$.60

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Moszkowski, Russian Dance  
Bach-Gounod, Ave Maria  
Flotow, Stradella Overture  
Feb. 27, 2:30  
Bach, Prelude & Fugue Cm  
Vierne, Lied  
Commette, Scherzo C  
Widor, 4: Andante  
Boellmann, Toccata Cm  
Wagner, Parsifal: Prelude  
Handel, Bourree G  
Mendelssohn, Gondellied  
Mozart, Nachtmusik Overture  
• DR. CHARLES HEINROTH  
City College, New York  
Feb. 13, 4:00; Feb. 17, 1:00  
*Wagner Program*  
Tannhaeuser Overture  
Dreams  
Dutchman: Spinning Chorus  
Lohengrin: Act. 3 Int. & Bridal Chorus  
Siegfried: Idyl  
Meistersinger: Prelude  
• EDWIN ARTHUR KRAFT  
Lake Erie College, Painesville  
Feb. 13, 8:15  
Bach, Prelude & Fugue Am  
Couperin, Soeur Monique  
Schubert, Ave Maria  
Johnson, Carillon Suite  
Dethier-J, Nocturne  
Macfarlane-g, Evening Bells  
Berlioz, Marche Hongroise  
• CLAUDE L. MURPHREE  
University of Florida, Gainesville  
Feb. 13, 4:00  
*Stoughton Program*  
Persian Suite  
Dreams  
Rose Garden of Samarkand  
In India  
When Evening Shadows Gather  
Isthar  
The Pygmies  
By the Pool of Pirene  
Circe's Palace  
Riverside Baptist, Jacksonville  
Feb. 20, 4:00  
Jongen, Sonata Eroica  
Dupre, Souvenir; Finale.  
Murphree-ms, Variations on Old Hymn  
Edmundson's Apostolic Symphony  
Sowerby, Fantasy for Flute Stops  
Handel, Con. 10: Aria  
Liszt, Fugue Ad Nos  
• WILLARD IRVING NEVINS  
First Presbyterian, New York  
Feb. 13, 8:00, *Historical Series*  
Mendelssohn's Sonata 4  
Kyrie Eleison, Mass in C, Beethoven  
3 St. Paul selections, Mendelssohn  
How lovely (Requiem), Brahms  
Guilmant, Son. 6: Allegro  
Feb. 27, 8:00  
Bach's B-Minor Mass, first part  
• ARTHUR W. QUIMBY  
Museum of Art, Cleveland  
Feb. 6, 13, 20, 27, 5:15  
*French Program*  
Marchand, Plein Jeu  
Chambonnières, Sarabande  
Ravel, Petite Pastorale  
Vierne, Scherzetto  
Franck, Chorale Bm  
• C. ALBERT SCHOLIN  
KMOX, 1090 kc., Kilgen Organ  
Feb. 13, 10:30 p.m., c.s.t.  
Jenkins-J, Dawn  
Widor, 5: Toccata  
Schubert, Ave Maria  
Feb. 20, 10:30 p.m., c.s.t.  
Boccherini, Minuet  
Yon-J, Hymn of Glory  
Bach, All men must Die  
Feb. 27, 10:30 p.m., c.s.t.  
Boellmann, Gothicque: 3 mvt.  
Maquaire, 1: Allegro  
Bach, Siciliano

• GEORGE L. SCOTT  
KMOX, 1090 kc., Kilgen Organ  
Feb. 6, 10:30 p.m., c.s.t.  
Maquaire, 1: Mvt. 1  
Bach, Passacaglia  
• SOUTHWESTERN ORGAN CLUB  
Winfield, Kans.: Redir residence  
Feb. 14, 7:30, *Bach Program*  
In Thee is Gladness  
Jesu Thou Joy of all Desiring  
Canzona Dm  
Prelude & Fugue Am  
Cathedral Prelude & Fugue  
• LESLIE P. SPELMAN  
University of Redlands, Calif.  
Feb. 4, 4:00, *American Program*  
R. Leach, Seven Casual Brevities (ms.)  
F. S. Smith, Introspection  
Clokey, Mountain Sketches:  
Jagged Peaks in Starlight;  
Canyon Walls  
R. Sessions, Choralpreludes 1 & 3  
H. W. Lamb, Prelude & Fugetta (ms.)  
Sowerby, Rejoice Ye Pure in Heart  
Feb. 13, 4:00  
Frescobaldi, Canzona  
Buxtehude, From God will I Not Part  
Pachelbel, Toccata Em  
Fugue Dm  
Thomas, Mignon Gavotte  
Franck, Grande Piece Finale  
Feb. 20, 4:00  
Karg-Elert, Waters of Babylon  
I Thank Thee Dear God  
Sowerby, Pastorale  
Paul Pisk-ms, 3 Choralpreludes  
Feb. 27, 4:00  
Schumann, Sketch C; Fugue on Bach;  
Canon Bm.  
Stamitz, Trio (2 violins & organ)  
Tournemire, Mystique: Communion  
Bach, Toccata F  
• HARRY B. WELLIVER  
State Teachers College, Minot, N. D.

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Feb. 27, 4:15  
 Reiff, Prelude; Romanza.  
 Edmundson's In Modum Antiquum, Bk. 1  
 McKinley, Lament  
 Martin, Ye Watchers & Ye Holy Ones

## PAST PROGRAMS

of Special Content

The cooperation of our readers is invited so that this column can continue to represent, not free personal publicity for subscribers in general, but programs of special character or the programs by professional recitalists who have made their names nationally important.

- DR. MARSHALL BIDWELL  
 Carnegie Music Hall, Pittsburgh  
*Bach Program*  
 Awake the Voice is Calling  
 Humble Us by Thy Goodness (Can. 22)  
 Passacaglia  
 I Cry to Thee  
 Toccata-Adagio-Fugue C  
 Jesus Joy of Man's Desiring (Can. 147)  
 Sonata 1: Allegro  
 Come Sweet Death  
 Out of the Depths I Cry  
 Fantasia & Fugue Gm
- PAUL CALLAWAY  
 First Unitarian, Omaha  
 Bach, Toccata-Adagio-Fugue C  
 Blessed Jesus we are Here  
 Now Rejoice ye Christians  
 Mozart, Fantasia F  
 Franck, Piece Heroique  
 Sowerby, Fantasy for Flute Stops  
 Tournemire, Bk. 18: Toccata  
 Widor, 4: Andante Cantabile  
 Liszt, Ad Nos ad Salutarem
- MARCEL DUPRE  
 St. Matthew's, White Plains  
 Bach, Fantasia & Fugue Gm  
 Handel's Concerto 2  
 Franck, Chorale 3  
 F. S. Adams, Fantasie  
 o-p. Dupre, Variations  
 Mendelssohn, Son. 3: Allegro  
 Reger, Introduction & Passacaglia  
 Russell-j, Up the Saguenay  
 Widor, 4: Scherzo  
 Dupre, Breton Suite: Berceuse  
 Prelude & Fugue Gm  
 Improvisation
- ISABEL DUNGAN FERRIS  
 Wilson College  
*Examination-Week Programs*  
 \*Bach, Air for G-String  
 Bach, Son. Dm: Vivace  
 Bach, Fugue a la Gigue  
 Bach, Toccata & Fugue Dm  
 \*Schumann, Sketch Fm; Canon Bm; Sketch Df.
- Edmundson, In Modum Antiquum:  
 Pastoreale Ancienne; Pax Vobiscum.  
 Boellman, Ronde Francaise  
 Widor, 2: Finale  
 \*Handel, Con. 12: Largo  
 Con. 8: Presto  
 Boccherini, Minuet  
 Clokey, Wind in Pine Trees  
 Lucke, Allegretto  
 Vierne, Carillon  
 \*Wagner, Lohengrin 3rd Act Prelude  
 Kreisler, Old Refrain  
 Yon-j, Primitive Organ  
 McAmis, Dreams  
 Mendelssohn, Son. 1: Adagio; Allegro.  
 \*Maitland, Overture A  
 Clokey, Pastoreale  
 Russell-j, Bells of St. Anne  
 Guilman, Son. Op. 56: Adagio  
 Farnam, Toccata  
 \*Plag, Cathedral Prelude  
 Karg-Elert, Claire de Lune  
 Tchaikovsky, Humoresque

## THE AMERICAN ORGANIST

Mendelssohn, Son. A: Andante  
 Mendelssohn, Spinning Song  
 Vierne, 1: Finale

These programs are given as usual during examination-week for the benefit of over-anxious students who have found them restful and restorative of poise.

- EDWARD G. MEAD  
 Trinity, Upper Sandusky, Ohio  
*Four-Century Program*  
 17th & 18th Centuries  
 Sammartini, Allegro Vivace  
 Tartini, Air  
 Martini, Gavotte  
 Bach, Fantasia & Fugue Gm  
 19th Century  
 Mendelssohn, Son. 6: Mvt. 1  
 Schumann, Canon Bm  
 Liszt, Andante Religioso  
 Franck, Piece Heroique  
 20th Century American  
 Mead, Duke Street Prelude  
 Nevin, Romance  
 Edmundson, Humoresque Fantastique  
 Rogers, March  
 Stoughton, Chinese Garden  
 Jepson, Toccata
- ALEXANDER SCHREINER  
 University of California  
*Bach Program*  
 Concerto 4  
 Fantasia G  
 Passacaglia  
 o-p. Piano Concerto Dm



### GENERAL SERVICES

- DR. CARL MCKINLEY  
 Old South Church, Boston  
*November Services*  
 \*Brahms, 3 Choralpreludes  
 Thou who art enthroned, Armstrong  
 O Lord most holy, Bruckner  
 Bach, Canzona  
 \*\*Mendelssohn, Son. 2: Adagio  
 Praise, Rowley  
 Lord have mercy, Dickinson  
 How lovely, Mendelssohn  
 Dupre, 2 Versets  
 \*Rheinberger, Provencalisch  
 Go forth upon thy journey, Elgar  
 Agnus Dei, Palestina  
 Frescobaldi, Passacaglia  
 \*\*Bossi, Adagio  
 Eternal Ruler, Harris  
 Teach me Thy way, Spohr  
 O God Creator of mankind, Brahms  
 Tchaikovsky, Andante Cantabile  
 \*Reger, Canzona  
 Triumph thanksgiving, Rachmaninoff  
 How lovely, Mendelssohn  
 \*\*Saint-Saens, Deluge Prelude  
 Walk ye hundred thousands, Spohr  
 It is a good thing, Shchedov  
 Salome, Grand Choeur A  
 \*Dvorak, New World Largo  
 O Come Emmanuel, McKinley  
 It is a good thing, Shchedov  
 Vierne, Carillon  
 \*\*McKinley, Fantasy on Mendon  
 O praise the Lord, Blow  
 Lord be gracious, Merrill  
 Adoramus te, Palestina  
 Gluck, In Elysium  
*December Services*  
 \*Widor, 2: Adagio  
 The voice of one crying, Garrett  
 Salvation is created, Tchesnokov  
 Sowerby, Joyous March  
 \*\*V. Williams, Fantasy on Rhosymedre  
 O Come Emmanuel, McKinley

Blessed is He that cometh, Gaskill  
 O help us Lord, Cocker  
 Whitlock, Folk Tune

\*Mendelssohn, Chorale & Variation  
 The night is far spent, Steane  
 Christ hath a garden, Thiman  
 Marcello, Psalm 19  
 \*\*Bach, 2 Choralpreludes  
 Messiah selections, Handel

Congregational hymns are sung without announcement from the pulpit. A note at the top of each vesper service says: "As the postlude is an integral part of this service, the members of the congregation are earnestly requested to remain seated." The organist's name is on the front page of the 6-page folder for each Sunday's services. The choir is an adult chorus of 20 voices with 5 solo voices.

- HAROLD SCHWAB  
 Union Church, Waban, Mass.  
*November Services*

\*Gray, Sonata Gm  
 O brother man, Shaw†  
 off. Palmgren, May Night  
 Glory to God, Handel  
 \*Haydn, Qui Tollis  
 Reger, Gloria in Excelsis  
 While the earth remaineth, Garrett  
 off. Whitlock, A Folk tune  
 s. Ave Maria, Schubert  
 \*Karg-Elert, Now Thank We All  
 Volckmar, Adagio Af  
 Earth is the Lord's, Lynest  
 s. Blessing, Curren  
 off. Rheinberger, Cantilene  
 Hallelujah Amen, Handel  
 \*Jennings, Prelude-Sarabande-Fugue  
 Voice of one crying, Garrett  
 off. Foote, Improvisation, Op. 54  
 q. Grant O Lord, Mozart

*December Services*  
 \*Karg-Elert, Impression 1  
 d'Indy, Antiphon on Magnificat  
 Bow down Thine ear, Maunder  
 off. Thome, Andante Religioso  
 Praised be the Lord, Parker  
 \*Karg-Elert, In Dulci Jubilo  
 Ho everyone, Martin  
 off. Boely, Interlude  
 See the dawn from heaven, Marshall

*Complete Morning Service*  
 Bach, Prelude & Fugue Gm  
 Opening Sentences, Processional;  
 Call to Worship (responsive);  
 Invocation; Lord's Prayer.  
 While all things were in quiet, Dunham  
 Sermonette; Hymn; Scripture.  
 Sleep of Child Jesus, Gevaert

Prayer; Choral Amen; Announcements.  
 off. Ferrari, Andantino Pastorale  
 q. There dwelt in old Judea, Griggs  
 Consecration of Offering; Doxology;  
 Sermon; Recessional; Benediction;  
 Silent Prayer; Postlude.

†Indicates anthems sung by junior, intermediate, and senior choirs combined.

- DR. LEO SOWERBY  
 St. James' Church, Chicago  
*December Services*

\*Bach, Fantasia Cm  
 We praise Thee, Shchedov  
 The Prophecy, Willan  
 \*Franck, Fantasy C  
 Benedicite Omnia Opera, Whitehead  
 Father send a child again, Gross  
 \*Tombelle, Fantasy on Two Themes  
 Benedicite Omnia Opera F, Stokowski  
 Benedictus F, Darke

O come Emmanuel, Caudly  
 Plainsong settings are liberally used in all services. Special Christmas services were held Dec. 24 at 5:00 p.m. and Dec. 25 and 26 at 11:00 a.m.

### EASTER 1937

April 17, 1938, is Easter; our readers are therefore again interested in Easter music.

This column presents the most interesting Easter programs of last year, confining its space to programs that represent the largest number of compositions not already common to all Easter repertoire. Organ numbers are omitted unless appropriate to Easter.

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York  
Easter Hallelujah, Vulpus  
Hallelujah, Beethoven  
Now is Christ risen, 12 Cent.  
Our Lord Jesus knelt, Swiss  
Easter, Nagler  
Lutkin, Fantasia on Easter Hymn

• C. HAROLD EINECKE

Park Cong., Grand Rapids  
*Easter Eve Candlelight Service*

Silent processional

He was crucified, Bach  
a. He was despised, Handel  
Surely He hath borne our griefs, Handel  
Since by man came death, Handel  
Choir-hymn: 'Tis Midnight  
Lord is risen indeed, Manney  
Sanctus, Mozart  
s. I know that my Redeemer, Handel  
Gloria, Mozart  
Lutkin, Jesus Christ is Risen

†At this point, timed to be exactly at midnight, there was a trumpet fanfare, an 'antiphonal announcement, Christ is risen,' pealing of the church bells; then singing of an Easter hymn by choir and congregation, followed by the ceremony of the candle-lighting and removal of the mourning cloth from the altar, the candles representing the living Christ, Light of the world.' The church bells had been silenced since Thursday.

*Easter Service*

\*Mueller, Song of Triumph  
Trumpet fanfare by brass choir

Spanish Easter procession, Gaul  
Joseph's lovely garden, Dickinson  
Let the celestial concerts, Handel  
j. O risen Lord, Barnby  
Magdalene cease all grief, Gaul  
j. Jubilate, Barnes  
Joyous Easter song, Dickinson  
Bach, Christ is Arisen  
• CHARLES A. REBSTOCK  
Covenant Presb., Cleveland  
\*Beethoven, Hallelujah  
Edmundson, Easter Spring Song  
Guilmant, O Fillii et Filiae  
Malling, Easter Morning  
Ravanello, Christus Resurrexit  
Hymn Exultant, Clokey  
Easter flowers, Rebstock  
Easter Song, Fehrmann  
Easter, Rebstock  
Trumpet shall sound, Brahms  
Hallelujah, Handel  
\*\*Resurrection, Dickinson  
Joyous Easter song, Dickinson  
Christ is risen, Gaul  
Three lilies, Gaul  
Three women went forth, Matthews  
Christ is risen, Mueller  
Three Maries, Matthews  
Spring bursts today, Thompson  
Cristo Triomfante, Yon  
Joseph's lovely garden, Dickinson

At one point Walter Wild's arrangement of the hymn "Christ the Lord is risen today" was sung antiphonally between choir and congregation. The opening evening selection by Dr. Dickinson is an antiphonal service for minister and choir.

*ANTHEMS ON NEW YORK LISTS*  
The following are noted because the New York organist has easy access to the current publications of so many large publishing houses.

Bach, Up brave heart

Gaul, Once upon a black Friday  
Powell, Hail festal day  
Gaul, Jesus lives let all men say  
Parker, Light's glittering morn  
Bartlett, On wings of living light  
Marryott, Easter Alleluia  
Voris, Come faithful people  
Kopolyoff, Alleluia Christ is risen  
Voris, We come with voices swelling  
Bach, Jesus joy of man's desiring  
Bach, Father be Thy love  
Noble, Joy dawned again  
Barnes, Easter Ode  
Williams, Hail thee festival day  
Bach, At the Lamb's high feast  
Shaw, With the voice of singing  
Gadsby, Lo the winter is past  
Yon, Christ Triumphant  
Lvovsky, Lord is risen indeed  
Palestrina, The Strife is O'er  
Broughton, Easter Paean  
Parker, Behold ye despisers  
Lotti, Joy fills the morning

The anthem topping all others in frequency of use was Dickinson's arrangement of the Spanish "In Joseph's Lovely Garden."

*GOOD FRIDAY*

• C. HAROLD EINECKE  
Park Cong., Grand Rapids  
Shure-j, Weeping Mary  
Vretblad, Good Friday Spell  
Bach, O Lamb of God  
Bach, When on the cross  
Surely He hath borne, Lotti

These introductory selections were followed by a special ritual on the "Seven Last Words," with readings by the pastor and music by the choir, taken from Bach's "B-Minor Mass," Dubois' "Seven Last Words," and Handel's "Messiah." The service closed with silent recessional, benediction, and organ Chimes.

# We thank you again!

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Christ Lutheran, Baltimore  
It was for me, Blount  
My Redeemer and my Lord, Buck  
The Cross, Ware  
More love to Thee, Macfarlane  
O Savior of the world, Matthews  
There is a green hill, Gounod  
Alone, Price

My Jesus as Thou wilt, Voris

All selections were vocal solos with the exception of Matthews, Gounod, and Voris. The service lasted from 12:00 until 3:00, was divided into 'seven words,' each section including an address, hymns, and the choir selections noted.

## A. Leslie Jacobs

• has been appointed director of music of the First Congregational, Los Angeles. Upon the death of John Smallman, as announced in other columns, the Church brought Mr. Jacobs for consultation by plane from Worcester, Mass., where he has been organist since 1926, and gave him the appointment. Mr. and Mrs. Jacobs left Worcester Jan. 31 for their new home in Los Angeles. Since 1929 Mrs. Jacobs (Ruth Krebsiel Jacobs) has been music-director of Central Church, Worcester.

Mr. Jacobs entered the profession with specialization in organ, but was among the first of contemporary organists to realize the greater importance of specializing in choir work. After thorough preparation through the severe courses offered by Dr. Williamson of the Westminster Choir School, Mr. Jacobs turned his major attention to choirs and has been one of the east's most successful choirmasters. His appointment to this difficult position is just another indication that the best of our churches are at last realizing what Dr. Williamson was perhaps the first to understand and act upon, namely that choir work is more important to the welfare of the Sunday services than organ solo playing.

It is naturally disappointing to many organists elsewhere throughout the country—and particularly to Pacific coast organists—

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that this great church should not choose one of them. However, Mr. Smallman himself went to Los Angeles from Boston, and ultimately gave his church first rank for the excellence of its choirs; the new appointment would seem both logical and natural. The east loses one of its most successful church organists.

## Arthur E. Jacobus

• has been appointed to Christ Episcopal, East Orange, N. J., succeeding Leon H. Wood recently appointed to Holy Communion in South Orange. Mr. Jacobus, pupil of Mark Andrews and graduate of New York University with the B.S. degree in music, has been organist of the Methodist Church, Caldwell, for the past five years; at Christ Church he has a boychoir of 20 boys and 10 men, and a 3-45 Austin.

## Hugh McAmis

• has resumed conductorship of the Great Neck Woman's Club which now occupies its new \$220,000. club-house, the gifts of Mrs. William S. Barstow. Mr. and Mrs. Barstow, parishioners of All Saints' Church, Great Neck, of which Mr. McAmis is organist, have been particularly generous to the extent of devoting more than half a million dollars to church work, involving Aeolian, Hall, and Moller organs, and including an apartment for All Saints' organist, furnished in true English style in keeping with the rest of the Parish House. The Barstow residence has an Aeolian organ with both Aeolian and Skinner automatic players, taking care of the complete libraries of Aeolian and Skinner rolls. Mr. McAmis starts the new year right, with a new automobile of millionaire appearances.

## Van Dusen Notes

• Dec. 13 the Van Dusen Club presented Clokey's Christmas cantata, "Christ is Born," under the direction of Emily Roberts of the

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Jan. 10 the Club gave an organ program devoted to Franck and Lemmens, as part of the Conservatory's interpretation classes.

Jan. 16 four members of the Club gave a program in St. James' Methodist, Chicago.

## Testing the Public: No. 3

• "Please mark the selections which you most enjoyed and hand the program to the organist," said a note on the calendar of the Presbyterian Church, Jamesburg, N. J., when on Jan. 16 Ralph E. Marryott played the following recital with the votes as noted:

- 2 Bach, Prelude & Fugue Em
- 4 Buxtehude, Canzonetta Am
- 8 Daquin, Cuckoo
- 4 Krebs, Fugue on Bach
- 16 Beethoven, Minuet G
- 8 Milford, Ben Johnson's Pleasure
- 10 Coleman, Londonderry Air
- 8 Clokey, Pastore
- 14 Handel, Largo

Readers who have followed Mr. Marryott's series will notice that the interest of the audience is increasing. The recital was presented as "Music From Past Centuries." The next program will be contemporary American.

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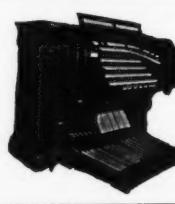
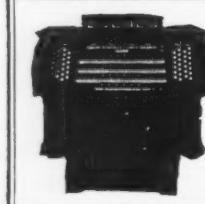
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## EVENTS FORECAST

for the coming month

**February**

Brooklyn, N. Y.: Feb. 16, 8:15, Church of Good Shepherd, Robert Leech Bedell recital.

Buffalo, N. Y.: Feb. 7, Central Park Methodist, Harold A. Fix recital; Feb. 28, St. Mary's on the Hill, Frances M. Gerard recital.

Cleveland: Feb. 18, 8:15, Museum of Art, student performance of Antonio Soler's Quintet for strings and Portativ Organ.

Fort Worth: Feb. 21, First Presbyterian, Virgil Fox recital to paid-admission audience.

New York: Feb. 13, 5:00, Christ Church, Faure's "Requiem Mass" directed by Dr. Warner M. Hawkins; Feb. 20, 5:00, Mendelssohn's "Hear My Prayer" and organ program.

Princeton, N. J.: Feb. 16, 4:30, Princeton University, Squire Haskin recital.

Radio, N.B.C. Blue Network: Feb. 21, 3:00 p.m., c.s.t., Rochester Civic Symphony directed by Guy Frazer Harrison in a performance of R. Deane Shure's new American Symphony, "based on American folk-music chronologically developed."

**Later**

Bethlehem, Pa.: May 27, 28, Bach Festival, including "St. John Passion," "All Things Are by God Ordained," "The Heavens Declare," "Sing to the Lord," "B-Minor Mass," etc.

Cincinnati: March 9-11, Ohio M.T.A. convention.

Winter Park, Fla.: March 3-4, Rollins College, third annual Bach festival, C. O. Honas conducting; "The Spirit Also Helpeth Us," "A Stronghold Sure," "It Is Enough," and "St. Matthew Passion."

**Prize of \$100. for Song**

• Chicago Council of Singing Teachers offers \$100. for a setting of Matthew Arnold's "Longing," for solo voice with piano accompaniment; contest closes June 1. Full details from D. A. Clippinger, Kimball Building, Chicago.

**Corrections**

• Any of our older readers who may still remember what gold was, that peculiarly charming metal confiscated some long years ago by a bookkeeping-crazy man in Washington, will recognize that the editorial note on January page 11 was as grievously off balance as the national budget. We should never say "synthetic" in that connection. Gold is an element. We should have said "transmute." The meaning was all right, the words all wrong. Sorry. And thanks to Senator Richards for the correction.

**Masses in St. Mark's**

• In addition to some twenty carols at the evensong services in St. Mark's, Philadelphia, Dec. 25, 26, and Jan. 2, 9, H. William Hawke's choir on these four days sang the following masses:

Henschel in D;

Anton Bruckner in Em (8-part);

Dvorak in D (about 70 pages);

Schubert in G.

The new Aeolian-Skinner provided the accompaniments so well as to draw this from Mr. Hawke: "You ought to hear my Aeolian-Skinner turn orchestral for the occasion" of the Dvorak mass in particular; "color all over the place, and very beautiful too. No one can tell me that Mr. Harrison doesn't build orchestral organs. I know." The stoplist will be found in October 1937 T.A.O.

**Dr. Ray Hastings**

• on Feb. 13 begins his 27th year as organist of Temple Baptist and Philharmonic Auditorium, Los Angeles; the organ is a 4-78 Austin.

**Music & Musicians**

• announces temporary suspension of publication awaiting the recovery of the Editor, David Scheetz Craig, from an aggravated case of arthritis. The musicians of the Pacific northwest need such a magazine as Music & Musicians; T.A.O. hopes it can soon be resumed.

**A. G. O. Notes**

• Buffalo chapter held a forum on church music, Jan. 18. Helen G. Townsend was presented in recital Jan. 24, and Squire Haskin in a Jan. 19 recital in the Lockport First Presbyterian; Mr. Haskin will also give a recital Feb. 16 in the First Presbyterian, Buffalo.—G.W.C.

Cleveland: Jan. 21 the chapter presented C. S. Smith of the New York Public Library in a lecture on "forgotten beauties of the music our forebears played and sang."

**M. T. N. A.**

• Edwin Hughes, New York, was elected president at the annual convention in Pittsburgh in December. Washington, D. C., squander city of the nation, was selected for the December 1938 convention.

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**West Point, Neb.**

• Grace Evangelical Lutheran on Dec. 19 dedicated its tower chimes, the gift of Walter Reeson in memory of his wife, Amelia Melcher Reeson. The chimes, 33 notes chromatically from E to C, were installed by the Lincoln Organ Co. whose president, J. C. Norman Richards, gave the dedicatory recital.

The chimes are located in a sound-proof basement room where a microphone transmits the sound through 250-watt amplification to four tower loudspeakers—18" Jencsens with exponential projectors measuring 68" square. Reports say the chimes have been heard six miles distant.

For use with the organ the chimes speak through a 12" loud-speaker behind the organ. Crescendo control is available both for auditorium and tower use and there are dampers for optional use.

**Church-Music Conference**

• Dr. H. Augustine Smith and 14 associates will present a conference on church music Feb. 18-20, in Boston. There will be addresses, discussions, rehearsals, and a choir festival. Full details from Rev. Frank Jennings, 6 Beacon St., Boston.

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**New York**

• Marble Collegiate Church, Richard T. Percy organist, is now using its new gallery divisions built by Austin Organs Inc. under the supervision of Herbert Brown. Choir and console are in the chancel, where the new Austin console controls the old 2m chancel divisions and the new 3m gallery, with 21 stops in the chancel organs and 32 in the gallery. The new gallery divisions are entirely straight, including the Pedal, and the Great Organ is divided between an unenclosed and an expressive section, the enclosed pipework being housed with the Choir pipes. The old and new divisions make a 3m of 53 stops and 2854 pipes. Gallery divisions are blown by a 3 h.p. Orgoblo.

**Father Willis Biography**

• Henry Willis, 234 Ferndale Road, London, S.W. 9, is preparing a biography of his famous grandfather and asks the co-operation of the entire organ world in supplying him with anything and everything that can possibly be of interest or importance for such a book. T.A.O. hopes its readers will not expect 'the other fellow' to do it but will themselves send Mr. Willis any data of any kind that might be of assistance to him. Only one who has spent years in search of facts about anyone or anything in the organ world fully realizes how few facts and what an enormous quantity of unimportant twaddle are on record anywhere. Now is the time to help get all the facts about the famous Father Willis.

**Dr. George C. Gow**

• died Jan. 12 in Poughkeepsie, N. Y. He was born Nov. 27, 1860, in Groton Junction, Mass., now known as Ayer. He graduated from Worcester Academy and Brown University, with four years of theology in Newton Theological Institute. His music teachers were E. B. Story, B. D. Hammond, H. W. Greene, C. W. Clark, Ludwig Bussler, and Max Bruch. In 1903 Brown University gave him his honorary Mus. Doc. degree.

He was the author of various music textbooks and composer of songs and other vocal works, church and secular. From 1889 to 95 he taught piano, harmony, and music history in Smith College; from 1895 he was professor of music in Vassar College, at first teaching organ, theory, and history, and acting as organist, but later abandoning such duties to an assistant.

"All of which," wrote Dr. Gow some years ago, "seems to me rather foolish. My life-job I like to think of as developing the special handling of music called for in the American cultural college, a job that differs decidedly from that of the private music teacher, or that of the technical conservatory. It has made of me very much of a 'jack of all (musical) trades,' but has some glorious compensations."

In 1932 Dr. Gow retired and was named professor emeritus. He married Grace D. Chester in 1901 and they had one child, a daughter, Mrs. Serena Waterman of Poughkeepsie.

**Maurice Ravel**

• died Dec. 28 in Paris after an operation on a brain ailment from which he had long suffered. He was born March 7, 1875, in Ciboure, France, close to the Spanish border. He was taken to Paris in his 12th year and entered the Conservatory in 1899, where he "scandalized" the other students by playing frivolous compositions 'just for fun.' His

teachers were Pessard and Gedalge. In 1902 he won second place in the Prix de Rome with his cantata "Myrra," and when he again in 1905 undertook to enter for the Prize, after two prior unsuccessful attempts at first place, he was excluded—which aroused such a storm that, says David Ewen in his Composers of Today, Dubois was ultimately forced to resign as head of the Conservatory. After attaining fame he visited America in 1928 and was "most impressed" by the music of the Harlem Negro night-clubs "and the tap-dancers at Roxy's" (quoting Ewen's Composers of Today). He wrote much orchestral, theater, and chamber music, and an opera (performed in New York at the Metropolitan). When sincerity was suggested to him as an essential in composition he replied, "I don't particularly care about this 'sincerity.' I try to make art." He said he worked four years on a violin & piano sonata, three of which were spent in taking out notes that were not necessary.

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**John Smallman**

• died dramatically at work, Dec. 19, in the First Congregational, Los Angeles, during a "Messiah" performance. For more than an hour I held my place in the throng awaiting the opening of the doors. At last the portals were opened and the auditorium, chapel, social hall, and patio were crowded, to hear the performance with the aid of microphones and amplifiers. They said more than two thousand were unable to gain admittance.

We sat thrilled through the candle-light processional and first portions of the oratorio. Betty Boldrick has just finished the aria, "Come unto Him, all ye that labor and are heavy laden, and He will give you rest," when John Smallman suddenly grasped the conductor's desk with both hands and then gradually slumped to the floor. A great gasp of "Oh" went up from the audience.

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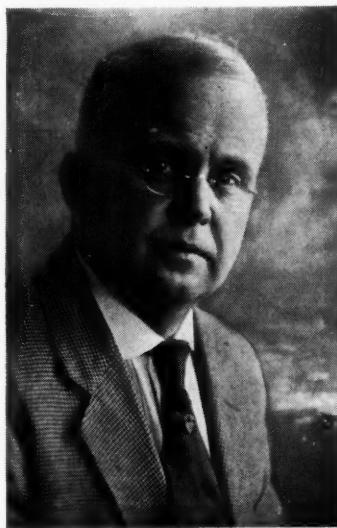
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**Harry L. Vibbard***American Composers: Sketch No. 47*

• Mr. Vibbard, who died Jan. 14 at his home in Syracuse, N. Y., was born about 67 years ago (he failed to give details when submitting facts for this series when it was inaugurated) in Limestone, N. Y., graduated from Syracuse University in 1898, and in 1900 joined the faculty of the University's Fine Arts College. He studied organ with W. Kaffenberger, Dr. George A. Parker, and Widor; theory with Dr. Wm. Berwald and Hugo Kaun.

For nine years he was organist of Park Presbyterian, then fourteen years with First Methodist, going to First Baptist in 1921 where he played a 4-100 Casavant installed in 1918. For a time he was organist of the Syracuse Masonic Lodge. At the University he taught organ and piano.

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### Music for Lent

\*AS — BACH: "He was crucified." 6p. me. (J. Fischer & Bro., 12c). Mr. McKinney has adapted an English text to this most moving excerpt from the "B-Minor Mass." For a Good-Friday service this bit of music would carry a conviction that would make the service mean all it should. For those unfamiliar with this greatest of choral works by Bach: the notes are simplicity indeed, the effect depending entirely upon true atmosphere as only Bach could paint it in music; if such music does not suggest its own tempo and mood, hear it first as available in Victor recordings.

AOL — William LESTER: "The Words on the Cross," 24p. me. (Gray, 50c). Needs about 40 minutes. For the most part it consists of solo parts followed by hymn-like passages for the chorus, with easy work for all but the soloists. One simple but highly effective chorus in C-flat signature, partly A-flat-minor key, calls for four-part men's work and four-part women's. Those who, like the reviewer, fail to be moved by Dubois' work on this subject, will want to inspect this 1938 composition.

### Easter Music

\*AE — Bach, ar. H. D. McKinney: "Christ lay in death's dark prison," 5p. me. (J. Fischer & Bro., 1932, 15c). The Bach sturdiness is evidenced in this old Easter chorale. The opening sections are harmonized, but the final stanza is sung in unison against a florid organ accompaniment. It was composed several hundred years ago, and though published in this form six years ago it has such profound character that we believe many of our best organists will want it for use every Easter or post-Easter season. Music like this is best appreciated when frequently heard; it paves the way for that day, longed for by all organists, when really good music dare be sung in church.

\*AE — Bach, ed. H. D. McKinney: "Easter Chorales," me. (J. Fischer & Bro., 12c). A set of five chorales that ought to be in every library.

\*A4+E — Billings, ar. Clokey: "The Lord is risen today," 7p. e. (J. Fischer & Bro., 15c). Here is another splendid old number because of its flavor and peculiar richness in true church style. It lends itself to much variety and can make a brilliant morning anthem.

A8E — Garth EDMUNDSON: "Bethlehem's Own," 5p. me. (J. Fischer & Bro., 15c). In binary form, each half of which in turn opens with a half in minor key and somber mood and closes with a truly brilliant, if simple, Hail & Alleluia second half that is sure to convince the congregation that after all Easter does give something to shout about. A good Easter anthem that ought to have wide use.

AE — Father FINN: "A rhythmic Trilogy for Easter," 10p. e. (J. Fischer & Bro., 25c). The first of the three pieces is a simple, easy, melodious anthem everyone will enjoy. The second is of somewhat the same good qualities, and so also is the third. Organists having adult and junior choirs will find this set of three pieces exactly what they want for their combination. When Father Finn sings music, it is beautiful to hear; when he writes music, it is similarly genuine and beautiful.

AE — Samuel Richard GAINES: "An Easter Alleluia," 6p. e. (J. Fischer & Bro., 1926, 15c). It is too bad musicians generally have lost the art of writing musical music. This fine bit of tunefulness opens with a low-voice solo, follows with high-voice, and closes with full chorus. The solos can be effectively done in unisons; they are rich and appealing. The chorus section is devoted to a brilliant Alleluia. We believe every chorus and congregation will profit by using this anthem.

A4+E — William A. GOLDSWORTHY: "Dawn in the Garden," 12p. me. (J. Fischer & Bro., 15c). So new that it had to be reviewed from proofs. For combined senior and junior choirs, using the theme of that grand Easter hymn, "Jesus Christ is risen today," for the second half. It opens pp on a lovely bit of mild music that warms the heart, after a frigid decade of note-writing with the music left out. Soon the juniors enter with a melody in unison against the full chorus, and the organist must be careful to watch his balance. This goes on for a few pages, all of it musical, and then the juniors and seniors do some effective antiphonal work. The hymntune enters on the 7th page, written for juniors in unison who sing the tune straight through, with the seniors entering here and there on materials of their own. Not to let the Composer off with all praise, this reviewer would turn the tables on him in such passages as measures 3 and 4 of page 9, having the juniors borrow the chorus sopranos' notes while the adult sopranos sing those low notes of the hymn; otherwise, can they be heard? I've often found in practical experience that by upsetting the apple-cart now and then the organist in the front-line trenches can improve on orders from headquarters! it's an idea. But the chief reaction on this new Goldsworthy anthem is that it ought to be heard this Easter in every church where there's a chorus choir—and, incidentally, all other churches should fold up and quit. Here's fine music for antiphonal work in any way you choose to divide it for your own particular needs. No hesitation about recommending this to every reader.—T.S.B.

\*A2E — Gounod, ar. H. L. Harts: "Saviour of Men," 3p. e. (Birchard, 12c). A fine number from the "Birchard Two-Part Choir" book, for juniors or limited adult choirs. A thing like this will be a life-saver if on Easter morning your tenor foundation shows up with a bad cold.

\*A2E — Vincent, ar. H. L. Harts: "As it began to dawn," 5p. e (Birchard, 15c). Another arrangement from

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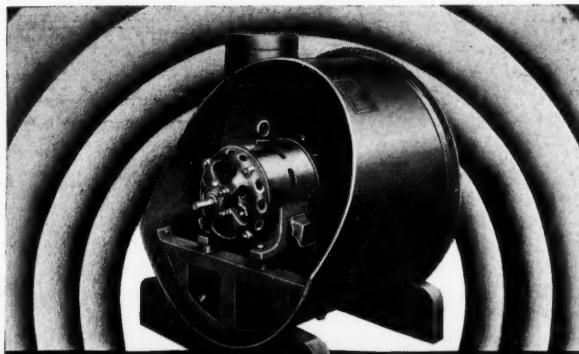
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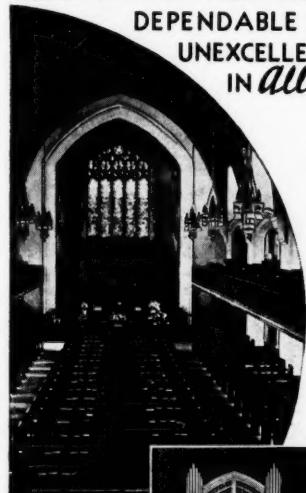
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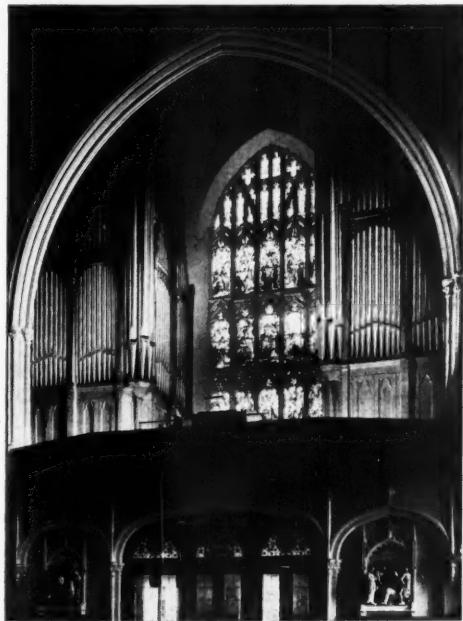
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**AE** — Pietro A. YON: "Christ Triumphant," 12p. me. (J. Fischer & Bro., 1924, 15c). Here's one of the prize Easter anthems of all repertoire, exceptionally good from every viewpoint, but primarily of course because its assets begin with that peculiar Easter flavor so hard to capture. This ought to be heard every Easter season. Just the right combination of melodic and thematic worth.

\***AE** — French, ar. H. Whipple: "Love is come again," 8p. me. (Gray, 15c). A simple theme treated in various manners to gain variety, with one brief section offering a solo against humming chorus. An accidental is introduced at a top note in the melody to give it a strange effect, somewhat as in that delightful jazz number, The Toy Trumpet. One passage calls for men's voices in three-part work, and another for three-part women's voices.

\***A1E** — Trad., ar. Dr. Dickinson: "By early morning light," 3p. e. (Gray, 1917, 12c). A unison setting that might prove sturdy and effective; transposed from F to D (which would not be difficult) an organist would find it especially adapted to his men's voices in unison.

### Music for the Organ

Charles Avison, ar. C. Harker: *Concerto D*, 16p. me. (Novello-Gray, \$1.50). Avison was an English organist who died in 1770 and left "some 50 concertos" behind him; this one was written for strings and "organ or harpsichord." Somewhat like Handel, only with a little sturdier musical values; for anyone in need of transcriptions.

Bach, "unfinished organ work completed and edited by" R. L. Bedell: *Fantasia C*, 3p. md. (Schuberth, 60c). For those who like to get everything pertaining to Bach.

Robert Leech BEDELL: *Ave Maris Stella*, 6p. e. (Summy, 60c). "A piece with a program basis; opens and closes with canon at the octave; in the middle are passages for Chimes and the Echo Organ." First and third sections are strictly two-part counterpoint on a Pedal tonic held throughout; given the right colors in the manuals it could be quite effective: It is a creditable piece of work.

Alan FLOYD: *Antiphon on the Litany*, 7p. e. (J. Fischer & Bro., 60c). Written on four staves, the extra staff used for the Chimes, and the Chimes in turn properly used for accent. There is a neat one-measure motive for the left hand, against which the right plays a melody. This bit of strict church music is not nearly so dull as most of the music such titles cover. Get this if you have not yet reached the point

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*Fugue*, 4p. d. A short and attractive theme, in 6-8; because of its brevity it stands a chance of serving the organist well on any program.

*Andante Cantabile*, 4p. me. One of the loveliest pieces of music Widor ever wrote. Part of it is on four staves, the left hand taking two of them and having no difficulty doing it. Everybody likes an organ when music like this comes out of it.

*Scherzo*, 12p. md. Widor paid dearly for it when the organ world forgot that he marked a movement like this for pianissimo playing. Played *pp*, this would be fine on the ears.

*Adagio*, 4p. e. Ostensibly written to bridge the gap between one fast movement and the next.

*Finale*, 6p. md. Opens and ends *fff*, with variety in between; makes a rather interesting study in composition too.

This American firm performs a good service in making available at reasonable cost, and in convenient size, the organ sonatas of Widor, the man who did so much for all organ repertoire.

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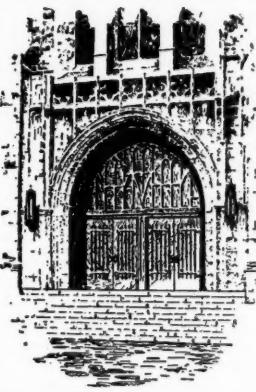
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Commission on Music of the Diocese of Pennsylvania. The booklet gives condensed data on books of interest to church musicians, and classifies the listings according to subject dealt with. Thus we have books on Anglican chanting, books about anthems, books of anthems, bells, carols, chanting, choirs and conducting, church music, faux-bourdon and descant, free accompaniment, Hebrew music, liturgy and worship, organs and organ playing, plainsong, etc., and finally a list of periodicals of interest to the church musician. Most authors and publishers in giving a bibliography ignore periodicals but hope those same periodicals will not ignore their books but adequately review them. T. A. O. thanks the Rev. Mr. Satcher for having done more nobly. The Bibliography is an invaluable reference work.

#### LIST OF SERVICE MUSIC & ANTHEMS

A booklet compiled by H. W. Gilbert and H. B. Satcher

• 6x9, 28 pages, paper-bound (copies obtainable from Rev. N. Herbert Caley, 6769 Ridge Ave., Roxborough, Philadelphia, Pa., 25¢). Compiled for the Commission on Music of the Diocese of Pennsylvania. The Compilers are trying to foster anthems of the better sort, by refusing to list the other kind. Anthems requiring humming are rejected. An effort has been made to under-emphasize the solo. No listings unless an English text is furnished in the anthem. The spirit and not the letter of the law has been followed in listing anthems even if the texts do not come from the Bible or the prayer-book. To make the booklet most valuable, the anthems have been classified into sub-headings for all ecclesiastical festivals and uses, including 'holy matrimony.' An elaborate system of abbreviations (much more elaborate and difficult to remember than anything T. A. O. ever imposed on its patient readers) is followed to make the listings mean a great deal more than they otherwise would. We have composer, title, type of ensemble for which written, grade of difficulty, difficulty of accompaniment, publisher, publisher's number, and price. It is a splendid reference work.

#### OUR HYMNODY

A book by Dr. Robert Guy McCutchan

• 6x8, 619 pages, cloth-bound. (Abingdon Press, \$3.00). "This book gives information concerning each hymn and tune in 'The Methodist Hymnal,' as well as of the chants, responses, and other aids to worship included therein . . . An attempt has been made to give accurate information concerning the source and first publication of both hymns and tunes, the changes in the texts of the hymns and in the melodies and harmonization of the music. A surprising amount of new information has been discovered, and a conscientious effort made to verify or disprove the many stories, most of them apocryphal, which have been given widespread credence. Some authentic incidents of both hymns and tunes have been included . . . A Calendar of the Hymnal has been provided, the thought being that there may be a coincidence in date between the delivery of a sermon or address and some incident connected with a hymn or tune."

Everyone interested in hymns will want this book. It is by no means confined to Methodists in its interest; a great number of hymns are common to all hymnals. The book presents its materials in numbered sections, following the number assigned to the hymns in the hymnal, so that ready reference is facilitated. It ought to be in the library of every Methodist choir. Tell your minister about it too. Some hymns are briefly dealt with; others take several pages of materials. A splendid book on its subject.

#### New Organ Music from Abroad

Reviews by Roland Diggle, Mus. Doc.

• A number that should be in the library of every organist is the excellent and interesting *Symphony No. 4* in F by William BOYCE, arranged for organ by Arthur Hutchings (Gray in U.S.A.). These Symphonies by Boyce (1719-1779) have been transcribed for strings by Constant Lambert and

have had considerable success in England. The music is full of vitality and charm and the three movements are well contrasted; the opening movement might have been written by Handel at his best, and the *Gavotte* has an irresistible lilt and is altogether delightful. Of moderate difficulty, it cannot but make a hit with recital audiences everywhere. I recommend it highly.

Interesting to those that enjoy their RHEINBERGER is the publication of *Six Short Pieces* edited by Karl Hoppe (Gray). These pieces have existed for many years in manuscript in the possession of Herr Renner, cathedral organist of Regensburg who was a pupil of Rheinberger. The titles are: *Praeludia, Andante, Andante No. 2, Trio, Fugue, Con Moto*. They are simple and suitable for service use or teaching; I believe you will like them.

To keep the records straight I would mention *Two Suites* for Organ by Jean Jacques GRUNENWALD (Leduc). *Suite No. 1* contains *Nativite, Le Jardin Des Oliviers, Grave, Les Divins Espoirs, Allegresse*. *Suite No. 2: Procession, Poeme Mystique, Scherzetto, La Melodie Interieure, Toccata*. The music is ultramodern, ugly, difficult, and I blush at what I think of it; my wife blushes too, and my daughter says she would blush but she only has two blushes left and she is saving them for my next recital. Nice music boys.

It is good to see the name of Percy WHITLOCK on so many programs both here and in England, and I am glad to see that the new *Choral Fantasies* are finding favor with our recitalists. His organ sonata will be off the press in the near future and if any of our recitalists are interested in his *Organ Symphony* for full orchestra and organ the parts can be rented from the publisher. Mr. Whitlock prefers to call his work a symphony rather than a concerto, because the organ figures as often as an integral part of the orchestra as it does as a solo instrument. The work calls for a large orchestra and demands a modern up-to-date organ with organist to match. It is in four movements: *Prelude, Elegy, Scherzo, Toccata*. Of the four, the *Toccata* makes the most immediate appeal and will without doubt become popular with recital audiences. It is a magnificent piece of writing and I hope it will receive a hearing over here; it takes some 35 minutes and has been received with enthusiasm wherever it has been given in England.

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